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GEISTER GAMES

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EDNA GEISTER

WHAT SHALL WE PLAY?
THE FUN BOOK
LET'S PLAY
ICE BREAKERS AND THE ICE-BREAKER HERSELF
IT IS TO LAUGH

GEISTER GAMES

BY

EDNA GEISTER

793
G27g

BLACK GOLD

RICHARD R. SMITH, INC.
NEW YORK
1930

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CONTENTS

CHAPTER		PAGE
I.	Mixers	1
II.	Musical Games	22
III.	In-Between Games	55
IV.	Indoor Races	97
V.	Games for Small Groups	112
VI.	Refreshment Stunts	151
VII.	Picnics	157

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GEISTER GAMES

CHAPTER I

MIXERS

For Either Large or Small Groups

Greetings.

1. Guests form a circle and each one in turn is asked to call out his name loudly enough for everyone to hear. The leader then asks guests to shake hands with each other, not for social reasons but to find out just how many people can be caught who cannot remember each others' names. As guests shake hands they are to pronounce each other's names, saying, "Hello, Mr. ————." Anyone who cannot remember the name of the person who is shaking hands with him must give that unknown person one of the "coins" with which he was provided at the beginning of the game. The one who wins the most coins gets a prize while those who lost all their coins are used in The Intelligence Tests, later in the program. Nicknames or first names may be used.

2. A variation is as follows: As each guest enters the room his name is written on a slip of paper. After everyone has arrived these slips are thoroughly mixed and one is given to each person. Then one of the girls stands up and reads from her slip, "Murray Brown!" Mr. Brown

rises and calls out, "Present!" After everyone has answered to this roll-call and while names are still fresh in their memories guests play the game above.

Word Hunt.

1. Letters of the alphabet are hidden all over the rooms and guests, who are in couples, are asked to search for just one letter. After all couples have found one letter they march around the room for no other purpose than to give the leader an opportunity to see that all couples have found a letter; to announce that each couple is to use their letter as the beginning of a word; and that they are to start on a hunt to find four other letters which will form a complete word. No couple is allowed to pick up any letter which does not work out the proper sequence with letters already found. For example, if a couple holds the letters "br—" and finds a "c" they are not allowed to pick it up in order to hold it until they find an "i" to help them form the word "brick. The first couple to form a word of five letters is given a prize.

2. Complete words are hidden and couples compete in finding complete sentences made up of more than four words.

3. Numbers, running up to ten, are hidden. They must be found in proper sequence and brought to the judges for credit.

Guessing Names.

1. The name of every incoming guest is written out on a slip of paper. After all guests have arrived the men are lined up with their faces toward one wall and certain committee members pin one of these slips on the back

of each man, while other committee members do the same thing to the girls who are facing the opposite wall. Men are given slips bearing girls' names and the girls, of course, get men's names. Everyone is then invited to find out through questioning other guests just who he is representing for the time being. The only answers allowed are "Yes" and "No," and no one is allowed to ask whether he is "Mamie Thomas" or "Bud Graves" until he has asked five other questions of the person he accosts. For example, Bill Haynes thinks he has Beulah Royden's name on his shoulder so he asks, "Have I very pink cheeks"; "Have I pretty blue eyes?" "Am I wearing a red silk dress?" "Do I sing like a lark?" "Am I the prettiest girl here?"; and finally, "Am I Beulah Royden?" As soon as a player discovers what name is pinned on his shoulder he reports to the leader. The first man and the first girl to report are given prizes while the last two are made to pay a penalty.

2. The unknown name pinned to each guest's shoulder is that of a famous person. In trying to discover what these names are each guest is allowed to ask only two questions of another guest. The first question is, "What made him famous?" and instead of answering in words the accosted person must answer in pantomime. For example, the man who bears the name of Paul Revere is answered by pantomimed galloping. If the galloping is recognizable the second question may be, "Am I Paul Revere?"

"Hello!"

1. Guests form a circle, each man standing beside his partner. At a signal one of the men shakes hands with

the girl at his right, says, "Hello!" in a surprised manner and continues this around the circle. Everyone follows in turn until every guest has had the opportunity to shake hands with every other guest and has saluted him with a hearty "Hello!"

2. Guests may be asked to state their names before saying "Hello!" Nicknames or first names may be used. Or guests may be invited to call each other by fictitious names. For example, the first man turns to the girl at his right and says, "Hello, Susie!" while Susie, whose real name is Abigail Van Pence, replies, "Hello, Fritz!" If the group is small each guest may be asked to use some ridiculous expression like, "Slippery slithery soap!" in greeting everyone.

3. Guests may use right hands and left hands alternately, smiling and scowling alternately.

4. If the group numbers more than fifty, guests form two concentric circles. The men of the group, or special guests, or faculty members or some such special group may form the inner circle. The two circles move in opposite directions, everyone in the inside circle shaking hands with everyone in the outside circle and calling out, "Hello!"

5. This game may be used for the last game of the evening by substituting "Good night!" for "Hello!"

Morale.

Guests are warned that all through the evening's program the leader's assistants will be watching for violations of a social code prepared by the committee and known only to them. The names of the violators are announced at refreshment time and the culprits pay their penalties

just after the supper hour by being the participants in some Trick game. The violations should be as far-fetched as possible. For example: 1. Wearing a red necktie; 2. Wearing shoes which are too tight; 3. Talking too much; 4. Not laughing enough. In violations of the latter type the culprits chosen should, of course, be perfectly innocent.

Limited Conversation.

Guests form two concentric circles which march around in opposite directions. At the whistle each one shakes hands with the partner nearest him and starts talking on the prescribed topic of conversation which is announced by the leader. After a moment the music starts, everyone says "Goodbye!" to his partner and the two circles again march around in opposite directions until the whistle warns them to take the partner nearest them for a new topic of conversation. If the leader thinks that the guests are not enthusiastic enough in their conversation she may warn them that after every conversational period she will choose some couple for a public announcement as to their conversation. The restrictions on conversation may be as follows:

1. At the whistle partners shake hands and the girl asks the man the question she has been told to have ready and he in turn gives the answer he has prepared. This continues for several rounds with a new question and a new answer for each round. One overheard misfit conversation was as follows: "How many of your teeth are false?" and the answer was, "1930!"

2. Men decide on some difficult situation and girls decide on some solution to an imaginary difficult situation. The men ask their partners, "What would you do if—?"

filling in the blank with their difficult situations, and the girls answer with their solutions.

3. Guests are asked to talk on certain topics like: "What do you think of the future of Air Travel?" but they are required to carry on the conversation by means of the sign language only, no one being permitted to talk out loud or to whisper.

4. Each statement must be the very opposite of what one really thinks about the question announced by the leader. If the leader's question is, "What do you like best?" everyone is to decide on the thing he cordially detests and eulogize it to the best of his ability.

5. The leader gives the men one minute in which to tell the girls how to make mince pie; and the girls are given one minute in which to tell the men how a differential works.

6. a. Each guest is asked to decide on an object and no matter what question the leader asks after the whistle blows all answers to partners who ask each other this question must be based on the object decided upon. For example, one man may have decided on a can of tomato soup, and although the leader's question is, "What is your most prized possession?" he must tell his partner that his most prized possession is a can of tomato soup. Her answer is likely to be, "My most prized possession is a trolley-car."

b. Each guest decides on an action. The leader's question is, "What did you do on Monday?"

c. Each guest decides on a virtue. Question is, "What is your partner's greatest virtue?"; or greatest fault.

d. See Garbled Answers, Coöperative Statements and Biographies under Games for Small Groups for further questions.

e. The leader may ask that all answers be based on one's initials.

7. A variation of this game is to have the two circles turn their backs to each other. At the whistle partners do not turn around, but grasp each other's hands and carry on the conversation while standing back to back.

8. Another variation is to have all conversation governed by the music. When it is loud guests shriek at the top of their lungs; when soft, they whisper; when it stops they become silent.

Musical Greetings.

Titles of well-known songs are written out on separate slips of paper. Each guest is given one to pin on his shoulder when he arrives at the party. Guests are to shake hands with each other and without saying a word of greeting each one is to sing the chorus of the song with which he is labelled.

Dramatics.

Guests are divided into small groups in various ways. The following methods have proved effective:

a. The grand march is used to get the group into lines of four or eight. Each line forms a group.

b. According to the month of one's birthday.

c. First initial of last name.

d. The street one lives on; or the section of town.

e. The state in which one was born.

f. Similar numbers on tags, cards, or symbols of some kind.

g. Fictitious family names.

After all guests have found their correct groups they are

given a few moments for preparing the dramatization called for. Necessary properties are made available and a leader's assistant should be ready to give each group suggestions. As much of the dramatization as is possible should be done in pantomime and action should continue until the correct guess as to the subject being dramatized is called out by someone in the audience. Dramatization may include any of the following subjects:

1. Each group chooses an avocation like tight-rope walking, ballet dancing, bug-collecting, steeple-jacking, or snake-charming; or an ambition.

2. Advertisements like "Say It With Flowers," or Big Six, or Ever Ready.

3. Each group portrays some error and asks the audience, "What's wrong about this?" One group may use knives as toothpicks while another group pares potatoes with nail files. At the conclusion of each stunt the leader of the group asks the audience to guess what error was portrayed and after a moment or two of guessing this leader gives the correct answer. For the two errors above the correct answers should be: They should have used forks; and potatoes should not be eaten because they are known to be fattening.

4. Proverbs are dramatized. A variation of this is to have each group given just the first half of a proverb. They dramatize this and when it is guessed they dramatize the original ending they have given their proverb. "He laughs best—who gathers no moss."

5. Toys: Mechanical dolls, tin soldiers, rattles, aeroplanes, horns, roller skates, jumping jacks, drums, toy acrobats, birds suspended on strings, elephants, lions, toy mice.

6. Domestic utensils: Lawn mower, fly swatter, egg beater, rolling pin.

7. Illnesses: Measles, mumps, whooping cough.

8. The title of some song: "Ah I Have Sighed to Rest Me"; or the action of some song like "Rocked in the Cradle of the Deep."

9. A holiday for each month; or a special characteristic of each month.

10. An adjacent railroad route with all the important stops used as names for groups. The New York Central might include: New York, Albany, Buffalo. Each city does a characteristic stunt.

11. Charades: Poll-eye-sea, come-you-knit-tea; flowers, like jack-inn-the-pulpit, dandy-lion, ladies-slipper; birds, like night-inn-gale, rob-inn, bob-oh-link, wood-pecker.

12. Familiar sights like learning to drive a Ford; having the family picture taken; directing traffic; swimmers trying to get up courage to go into the water.

13. Each group is asigned a rôle in an impromptu circus: Clowns, Wild Men, Fat Family, Broncho Busters, monkeys, elephants, kangaroos. Considerable preparation should be made beforehand in regard to properties, duties of the ringmaster and his assistants, and continuity of program which begins and ends with a grand march.

14. Emotions: Greed, yearning, remorse, satisfaction, pain, ecstasy, hate. Each group may be assigned three or four emotions.

15. Stories like Red Riding Hood, Cinderella and Goldilocks; or scenes from Elsie Dinsmore and Tom Sawyer; nursery rhymes; titles of books like Freckles and The Harvester; poems like " 'Twas the Night Before Christmas." The nursery rhymes and the stories may be caricatured and done in a melodramatic manner, i.e., Little Bo

Peep and her lost sheep; Mary and her little lamb raging through a tempestuous scene; the Three Pigs and the wolf huffing and puffing and blowing the house in.

16. A tourist coach in an overland train. Each group is assigned a different rôle: The harassed porters, the salesmen who "tell the world" about everything; the women who leave their children to the care of other travellers; the bridal couples.

17. Each state group prepares a characteristic stunt. Illinois is the sucker state and shows several "babies" drinking milk out of baby bottles, some of them crying lustily and others cooing at the audience.

18. Each group is assigned the name of a state and is asked to dramatize some characteristic of that state, using the letters of the name of the state in turn as the first letter of each dramatized word which describes that characteristic. Missouri is famous for its mules so the Missouri group portrays: Modest mules, irate mules, sleepy mules, stubborn mules, ornery mules, ugly mules, radiant mules and ill mules.

19. A variation of the above game is to have a noun assigned to each group. If the noun assigned one group should be lamp they portray: Languid lamps, anxious lamps, merry lamps, and poor lamps. In conclusion they portray the entire word by covering their heads with silk scarves, large hats, or drapes, and beam out from under their lamp shades.

20. Active verbs are written out on slips of paper and then cut up into single letters. Each letter of a word is given the same number. For example, in the word "fight" each letter of the word is numbered "I." The numbered letters of the different verbs are mixed up and then given out to guests who find the other guests holding the same

number. After each guest finds his own group these different groups figure out the verb they think their combined letters form and portray the action of that verb. Examples: Clog, fight, flirt, fence, skate.

Hidden Prizes.

Six or seven of the guests are secretly given some inexpensive prizes like bright new nickels, and are asked to let no one know about them. Guests are then told about these mysterious prizes held by mysterious people; that the prizes can be won only by persistent handshaking; and that the tenth person to shake hands with the prize-holders will, at the conclusion of three minutes of handshaking, be given a prize.

False Fronts.

1. Each guest puts on a false face as soon as he arrives, and he is also given a large number which he pins on his shoulders. Disguising his own personality and voice he tries to find out who is behind the various false faces of other guests, and as soon as he thinks he identifies anyone he writes down the name and number of that individual on the card with which he has been provided. At the end of a ten minute interval the cards are collected and are checked up while another game is being played. The guest whose identity was guessed the most times is used as a victim in a Trick game, while the guest who correctly guesses the most identities is given the prize.

2. Each guest is given a paper sack which he puts on his head, punching holes for eyes, nose and mouth. Charcoal and black crayons are made available so that he may give himself any facial expression he desires. The rules for guessing identities are like those of the game above.

Menu Mixer.

Each guest is given a slip of paper on which is written the name of some delicacy usually served at a dinner. The leader announces that the first group of five to get together a complete menu for a dinner will find it worth their while and that the last group to accomplish this will have to serve refreshments later in the evening. The leader's committee sits in judgment on the menus brought to them for approval.

The Bag Pop.

A quantity of cheap paper bags has been provided and each guest is given three of them. These are blown up in turn and every effort is made to explode them on the back of some other guest, each explosion to be accompanied by a hearty, "Welcome!" Naturally guests will try to avoid having a bag exploded on their shoulders. The last man and girl to explode their three bags pay a penalty.

Word Formations.

1. Guests are divided into two teams. Each member of a team is given a letter of the alphabet which measures about three inches in height and is pinned to his shoulder. One team has red letters and the other team has black. Each player looks for other letters which, together with his own letter, will make up a word of more than two letters. There is a judge for each team, before whom all "words" must appear for credit. As soon as credit is given a word the players who formed that word hurry off to find other letters with which to make a word. No word

can be duplicated on a judge's list. There should be more than one each of all the vowels in the letters given out

2. An easy method of playing this game is to have the letters done in one colour only and to have no competing teams but to let each guest work for himself in finding other letters with which to form a word. When a "word" presents itself before the judges for credit each member of that little group gets credit for one point. This continues for about ten minutes, after which the score is taken and the names of the two men and two girls who made the highest score are announced.

3. A variation of Number 2 is to give all players three minutes in which to form a five letter word with other players. Any player who is unsuccessful is given a green paper cap which he must wear throughout the next three minute session.

Balloon Prizes.

1. Numbers have been attached to coloured balloons and these balloons are released from a balcony, guests having been told that certain numbers are lucky and merit a prize. No one is allowed more than one balloon, and no one knows which balloons have a lucky number, so after the inevitable scrambling and trading the leader announces the lucky numbers and awards the prizes.

2. Balloons may be attached to the shoulders of guests. The one who can keep his balloon intact the longest gets another balloon as a prize.

Superlatives.

The committee has made out a list of some eight or ten adjectives and numbered each one. Then the name of one

of the men present is drawn out of one box and the name of a girl from the other box and these two people will form the couple to be described by adjective number one, although their names are to be kept secret for the time being. This lottery process continues until there is a couple for every adjective. An announcement is made to the effect that certain couples present have been chosen by Fate as being the most: 1, brilliant; 2, beautiful; 3, mysterious; 4, flirtatious, etc., of all guests present. The girls form one circle and the men form a circle around them and they walk around in opposite directions. At the leader's whistle each man takes the girl nearest him as his partner and these two present themselves before the judges, asking, "Are we the most brilliant or most flirtatious or most *anything* couple?" If these two have been listed together as one of the lucky couples they are given a prize, but if not they say "Goodbye!" to each other and try out new combinations with other guests.

Gossips.

1. A circle is formed with from three to six people in the centre, the number depending on the size of the group. Guests are warned to find out the names, occupations, worst faults and one bit of personal information about their neighbours on either side. At a signal from the leader each one of the people in the centre turns around, snaps his fingers at some person who does not expect it and asks this person to give the required information about his neighbours at once. If he fails he changes places with his questioner. After just a moment of this the leader calls out, "Everybody change neighbours!" and there

is a rapid exchange of neighbours and personal information.

2. The players in the centre may be given pie-tins which they spin on the floor in front of the person from whom they want the required information regarding his neighbours. This information must be given before the pie-tin stops spinning.

3. A variation of this game is the requirement that each player pointed at must grasp his nose with his left hand and his left ear with his right hand and immediately change to grasping his nose with his right hand and his right ear with his left hand.

Handshakers.

These handshakers are very informal and call for no special formation. Guests are asked to move around the room and shake hands with each other according to very definite rules. The leader's assistants are on the alert to blacklist anyone who is not shaking hands or not doing it in the prescribed fashion. During each handshaker the leader's whistle blows at very short and irregular intervals to serve as a warning to everyone to stand still with hands clasped in those of some other guest. It is at this time that the assistants do their blacklisting. The assistants also see to it that guests change partners constantly.

1. Shake both hands. At whistle hold hands clasped high in the air and shout, "Hello!"

2. Shake hands with backs to each other, arms held out at the side, windmill fashion.

3. Use a vigorous side-to-side swing.

4. Left hands only.

The Reception.

Men form one column while girls form another, the receiving committee standing in a line at the front of the room. The first girl goes up to the head of the receiving line, gives her name to him, shakes hands with him and is passed over to the next member of the line. When she reaches the end of the line she becomes a part of it. She is immediately followed by the first man of the men's column; he is followed by the second girl of the girls' column, and so it continues until everyone has passed down the receiving line and become a part of it. See "Hello!" for variations as to names:

The Spiral Handshake.

Guests form a single line, each man standing behind his partner. The leader guides this line into a snail formation with plenty of space between the lines. When the snail is formed guests are halted and are asked to keep each others' hands until the leader comes to shake hands with them. The leader then begins to handshake her way out of the snail by shaking the hand of the person who stands directly behind her, passing on to the next person and the next, continuing this until she reaches the end of the snail. She is followed by every guest in turn. See "Hello!" for variations as to names.

Hidden Personalities.

This game has a great many possible variations. The principle of the game is based on the rule that names of guests are written out on slips of paper and are pinned to their backs rather than on their chests, and that each guest is to get the names of as many people as he can and yet

make it difficult for others to get his name. Everyone is given a card and a pencil. Variations are as follows:

1. Each guest writes his name on a numbered slip. Other guests must get both name and number.

2. The name of an animal is written on each slip and guests add their own names. Thus: Hippopotamus—George Baker.

3. Guest's name and two descriptive adjectives beginning with initials, i.e., Jane Bailey—jolly, beautiful. See Biographies and Initial Biographies for further suggestions for this variation, i.e., worst fault, or one hope.

4. Well-known advertisements are cut out of magazines, the name of the thing advertised being cut off. These pictures are numbered for the benefit of the leader's helpers who will later check up on the lists which are turned in. Each guest is given a picture and is asked to write his name on it, and it is pinned on his back. Other guests try to guess the name of each advertisement and list it together with the name of the person on whose shoulder it was pinned.

Fateful Spots.

1. The couple found standing on a certain lucky spot (known to the leader only) and shaking hands with each other when the whistle blows receive a prize. Anyone caught standing alone at that time is listed as a later victim. Seven or eight such lucky spots are announced in turn. Partners must be changed constantly. Music adds to the movements of the guests but there is no definite line of march.

2. This may be varied by having the unknown spots regarded as unlucky. Couples caught on them when the

whistle blows are listed for a game like The Intelligence Test.

Numbered Greetings.

Guests may be seated in a circle. Leader goes to the fourth person at her right and shakes hands with him, saying, "Hello!" and continues walking to her right, greeting every fourth person. In the meantime everyone whose hand has been shaken must rise and walk around the circle in the opposite direction from that taken by the one who shook his hand, shaking hands with every fourth person. After three or four minutes of this the leader's whistle is is a signal for all handshakers to scramble for the nearest chair, and the one who is left without one is privileged to be "It" in the next game, some Trick.

The Chorus.

1. Peanuts are hidden all over the rooms. By means of the grand march guests are divided into groups of either four or eight, each group electing its own captain. Leader assigns the name of some farm animal to each group and announces that in the hunt for peanuts no one but the captain may pick up a peanut; that when a player finds a peanut he must imitate the call of the animal assigned to his group and wait for the captain to run over and pick it up. Five minute time limit.

2. Each group assigned the name of some musical instrument. Both sound and action must be imitated. (The leader should be sure to include the accordion.)

3. Slips of paper of every colour may be used in 1 or 2 instead of peanuts. Guests are told that the colours have different values, but only the leader knows what they are. At the end of the hunt each team announces its score ac-

cording to colours, after which the leader announces the valuation placed on the various colours, i.e., red, 5; blue, 10; yellow, subtract 10 from score; purple, zero; black, subtract 20 from score; and the one piece of green paper wins the first prize while the highest score wins the second prize.

4. Guests hunt in couples instead of groups. No player may pick up a peanut which he finds but must call his partner to come and pick it up. But instead of simply shouting out a name like, "Tom!" Tom's partner must sing it, sliding up the scale on the word "Tom," and he, in turn, must sing, "Mary," up the scale before Mary can pick up the peanut which he has found. This must be repeated for every peanut.

Note: All of the above games may be used for small groups by dividing guests into couples instead of into groups of four or eight. Prizes should be of the kind which may be divided between partners or between members of a group, i.e., a box of candy.

Antedated Clothes.

In the invitations guests are asked to raid their attics and to bring articles of clothing which served their purpose in years gone by. If old-fashioned clothes are not available guests may bring more modern clothing for which they no longer have any use, and at the end of the party these may be sent to some charity organization. There are several methods of using these clothes at a party. They include the following:

1. Guests form a circle and when the slow march music begins they start passing their castoffs around the circle. A sudden bang! on the piano is the signal for all passing

to stop and everyone is compelled to put on the castoff he is holding at that particular moment, whether it is a discarded bungalow apron, an old bonnet, a feather boa, a faded pink hug-me-tight, or a tight little jacket of former years.

2. Two concentric circles are formed, men in one and girls in the other. They march around in opposite directions and at the leader's whistle exchange their castoffs with their partners and help each other put them on.

3. Guests are asked to put on their own castoffs and are obliged to wear them until some other guest asks to exchange with them.

4. Castoffs must be securely wrapped and left at the door with the committee. When all the guests have arrived each one is given a package and is allowed to feel it. If he does not like the feeling of it he tries to exchange his package for that of some other guest, but once a package is opened its contents must be kept and put on, and all packages must be opened within a time limit of five minutes.

5. As each guest comes in his castoff is numbered. When all the guests have arrived the leader calls out, "Numbers 2 and 11 will come to the platform and exchange castoffs, *and* put them on!" This exchange continues until everyone has exchanged his castoff for that of someone else and has bedecked himself with it.

Large Group Coupling.

There are several effective methods for dividing a large group into couples for the supper hour or for seating them facing the platform for an entertainment period. They are as follows:

1. Men line up in one room and girls in another. The two lines meet in the central room, as close to the door as is possible so that no one may see who his partner is to be.

2. a. The men are lined up about thirty feet away from the girls' line, the two lines having their backs turned to each other. At a signal the two lines start walking backward toward each other, very slowly. At a whistle everyone is obliged to turn in a little circle before proceeding. At a double blast of the whistle they rush at each other for partners.

b. The two lines may face each other from opposite sides of the room. At the signal they start hopping across the room for partners, using one foot only. Or they may be obliged to keep their feet together and to jump across the room.

3. See Stunt Partners, number five. Four men and four girls are assigned the same stunt and when guests are given the signal to perform the stunts assigned them the eight players who are doing the same stunt form a family group.

4. See grouping for Dramatic Stunts.

5. See all of Moderately Active Musical Games.

6. See Grand Marches.

CHAPTER II

MUSICAL GAMES

Grateful acknowledgment is made to Mary Wood Hinman for assistance in making the adaptations of her games in this chapter and for permission to use such adaptations. Leaders in search of further musical games for large groups will find excellent material in Hinman, Volumes II and III, A. S. Barnes and Company, New York.

Moderately Active Games

Sociability (Music: Rig-a-Jig-Jig).

Two couples are asked to go into the centre of the large circle made by the other guests, to cross hands in a skating position and to skip around the circle until a whistle gives them the signal to drop each others' hands, say "Goodbye!" and go to find a new partner from the large circle. The girls choose the nearest man for new partners and the men choose girls, each one greeting the new partner with a hearty "Hello!" At every whistle the players in the centre tell each other Goodbye and hurry to bring in new partners. This continues until everyone has been brought into the centre, after which the leader blows her whistle at much shorter intervals, insuring a constant change of partners.

The Pinwheel.

A man and a girl stand in the centre of a large single circle, facing in opposite directions and with their elbows linked. They pivot slowly around the centre, keeping time with the march music, but at a whistle they separate and hurry to find another partner. As soon as these new partners are chosen they rush back to the centre to their original position and again pivot around the centre, four players with their arms linked. At the next whistle only the two centre players unlink their arms and the two separate lines of two players each go to find a new addition to their lines, again going back to the centre to pivot around with the other line. This continues until all players have been brought in to one of these two lines. The leader then calls out various directions for them to follow: To skip, to march backward, or to march forward with eyes closed and taking large steps, the changes of step coming so quickly and so unexpectedly that just as players are in the swing of marching backward they are asked to skip forward.

Touch!

Couples form a large circle, faced for marching. They march around the room until the leader calls out a direction for touching something, whereupon every couple, with arms linked, must immediately touch the article named by the leader and get back into the line of march at once. The music is continuous in order to facilitate their getting back into the marching circle. When every couple has touched the article named by the leader players continue to march forward in couples until the leader again calls out an order for touching a certain article. These articles

to be touched may include: things made of wood, or leather, or glass; red hair, blond hair, or curly hair; bow ties or red ties; the fattest person or the thinnest person; the reddest cheeks; an incipient moustache; or bald spots.

Popularity (Music: Turkey in the Straw).

1. Players are in couples with all the extra girls in the centre of the circle. Couples face for marching, girls on the inside. They march around until a whistle serves as a signal for the girls to about face and march in the opposite direction. The extra girls in the centre join the girls' line and at the second whistle all the girls try to get a partner, those who do not succeed going into the centre. The game continues from the beginning for several rounds and just before the last round the leader announces that the girls who do not get partners in the final round will have to drop out. After this last round the men are given a chance to hunt for partners. The girls take their partners' outside arms, a few extra men are placed in the centre of the circle and the game proceeds as before except that the men reverse at the first whistle and snatch for partners at the second whistle. The men left without partners in the final round are used for a game like The Intelligence Tests.

2. a. The extras in the centre may be given old-fashioned hats which they must put on. At the second whistle, the signal to get partners, the girls who do not succeed in getting a partner are given the hats of the extras who do get partners.

b. The extras may be obliged to carry broomsticks which they give to the new extras after each round.

3. a. A variation of this game is to have the extra girls

in the centre given the privilege of placing a hat firmly on the head of some other girl while all girls are scrambling for partners just after the second whistle. Any girl who has a hat thrust upon her head loses her right to try to get a partner and must go into the centre of the circle for one round.

b. Extra girls may be supplied with small, inflated paper bags which they burst on the shoulders of some other girl while all girls are trying to get a partner.

4. A different formation for this game is to have the men form an inside circle facing the centre with hands joined, while girls form an outside circle, facing outward and holding hands. When the music starts both circles march to the right. At a whistle everyone scrambles for a partner and the extra girls who do not get a partner march in line outside the circle of couples and in the opposite direction from that taken by the marching couples. At another whistle all girls say "Goodbye!" to their partners and join the line of girls, facing outward and marching in a circle in the opposite direction from that taken by the men. At the next whistle girls again scramble for partners. This continues until the leader sees that the interest needs reviving, at which time she announces that the next round is to be the last, and that girls left without partners—will be left without partners.

5. Another formation is to have the men form a circle and take each others' hands, holding them high to form arches. Girls form an outside circle and when the music starts they weave in and out under the arches formed by the men, going to the right. At the whistle they take the nearest man for a partner. All couples then march around in a double circle, with extra girls in the centre. At another whistle the men again form arches and the girls

again start their weaving, and the game continues as before.

6. Players may form two concentric circles, the girls inside and the men outside, the two circles facing each other. The girls stand still while the men march around shaking hands with each girl and counting out loud. As each man comes to his seventh girl he takes her arm and they skip around the room, leaving the extra girls in the centre of the room, until the leader's whistle summons them back to make new concentric circles.

Tree Shelter.

1. Partners form trees by facing each other and joining hands. Several extras are in the centre of the room and at a signal each one of them tries to get inside an enclosure made by the joined hands of a couple. Only one extra is allowed in each tree. When the music starts all players, including the trees and the extras they are sheltering, march around the room slowly, following no particular direction. At a whistle they all halt and everyone who was inside a tree must find a new tree. But the extras in the centre have this privilege also, so there is competition. All extra players who do not find a tree go into the centre of the circle. This continues for three or four minutes, after which time all the extras are called into the centre and each one of them is asked to change places with one of the partners forming a tree. After another few moments of play the other partner is released from his position as part of a tree, thus giving everyone a chance for active participation.

2. A variation of this game is as follows: Couples, or "trees" march around the room with both hands joined. When the whistle blows extra girls quickly select a tree

and stoop to enter it. As they come up inside they face the man whom they have chosen for a partner and take his hands. The dispossessed girl, having dropped her partner's hands, runs out to find a new tree before the music starts again. Any girl who is caught without a man when the music starts must go into the centre of the circle to wait for the whistle which announces the next open season of tree-hunting.

Chair Scramble (See Music for Changeable Grand March).

Guests place their chairs in a large single circle and march around the circle of chairs until a whistle gives them the signal to scramble for a chair, three or four chairs having been removed in the meanwhile. The players who miss getting a chair are not put out of the game for the first six or seven rounds. In the second round guests are asked to skip; then to fly; to place their hands on their knees and to march silently; to hop on one foot; and to sing some song of their own choice. (See the Changeable Grand March for other steps.) After the sixth or the seventh round the leader announces that elimination will begin, and all players who do not get chairs will drop out of the circle and stand at the front with the leader. Five or six chairs are taken out for each round in order to hasten the elimination process. This continues until there is only one chair left with two applicants for that chair. They should be asked to "fly" for this last round and are not allowed to touch the chair. The pianist should put suspense in her music, hurrying through some phrases and dragging out others.

Booby.

Guests arrange their chairs in schoolroom rows with an extra player standing and facing each row. At the signal all players stand and march around their own rows, scrambling for a chair when the whistle blows. The player from each row who is left without a chair is the "booby" and stands facing his row. The game continues as before, the object of each row being to try to make one of their players the booby three successive times. No chairs are removed. Just before the last round the leader announces that the boobys caught without a chair in the final round will have to pay a penalty. For the steps and the music to be used for this game see Chair Scramble.

Safety Islands.

Several small rugs are placed in various places on the floor, not in the line of march. All players are in couples and they march around in a large circle keeping time with the march music until the whistle blows, at which signal they jump on the rugs for safety. They are supposed to get both feet on the rug but if this is impossible the "outside" foot must be held up off the floor. Partners must keep arms linked. After a few moments of this the leader takes away one rug at a time, and all players who do not succeed in getting a foot on the rugs must drop out. When there is only one rug left the leader takes it up and puts down a bandanna handkerchief and the last few couples compete in getting their feet on this bandanna. Chalked circles, about four feet in diameter, may be used instead of rugs. The last circle left on the floor is a very tiny one, about eight inches across.

Dangerous Spots.

1. Several small rugs are used for this game also, but in this case they are to be placed in the line of march. All couples, who are marching in a circle, must walk across them, but when the whistle blows at irregular intervals everyone stands still and any couple caught on a rug is blacklisted. Partners must keep arms linked. If the leader watches the group carefully in blowing the whistle she can create some very awkward moments for couples who are just about to step on or off the rugs. This continues for a few moments and then the leader begins to eliminate the players caught on the rugs.

Chalked circles, about two feet in diameter may be used in place of rugs; or wands may be placed parallel to each other to form a "bridge" and players are required to walk between these wands. Two chairs with their backs turned to each other may be used in place of each rug with barely enough room between the chairs for players to march.

2. Instead of walking over the rugs players may be required to jump over them, with feet together. Anyone caught in the act of jumping over the rugs when the whistle blows is listed.

Partner Scramble.

Couples form a circle faced for marching, while all the extra girls go into the centre of the circle. Rugs have been placed on the floor in the line of march. Couples march around in a circle, partners having their arms linked. They are obliged to walk over the rugs. At a sudden whistle all couples stop instantly. At this time any extra girl can take any man who is caught standing on a

rug for her partner—provided she does it within the seven or eight seconds before the whistle blows for the march to begin again. The girl whose partner has been taken away from her goes into the centre of the circle where she stays until she can catch some man who is standing on a rug when the whistle blows.

Safety Spots.

Several large pieces of tablet paper, the number depending on the size of the group, are tacked to the wall with thumb tacks. Couples march around the room in a large circle and at the whistle all couples rush to the wall and place their free hands on a piece of paper. Those who fail to get an entire hand on a safety spot go to the centre of the room to wait for the end of the game. One paper is taken down for each round. The leader should place some of these safety spots rather high up on the wall and see to it that these are the last to be taken down. Partners must keep arms linked.

Snatch.

Several objects—but not enough to go around—are placed on the floor in various inaccessible places, as for example, under the piano, behind a pile of chairs, or under a carpet, things like books, empty candy boxes, balls, magazines, or whisk brooms. Guests are in couples and march around the room in a large circle until the whistle blows, at which time every couple scrambles to pick up one of these objects. After allowing a moment or so for this hunt for an object the leader calls in all couples, and the successful couples again get back into a double circle while the unsuccessful couples go to the centre of the

circle to stay there for the next round. All objects are returned to their hiding-places and the game continues as before.

Coupling.

All players except one man and one girl form couples. The extra man is "It" and is to try to catch the extra girl. Couples march around the room, not keeping to any particular line of march but keeping time with the march music. The girl who is being chased may save herself by grasping at some man's arm, whereupon his former partner must leave him at once and run to avoid being tagged by It. If she is tagged she then becomes It while the former It runs to attach himself to some girl's arm, leaving her partner to be chased by It. Couples should avoid the player who is being pursued and make it difficult to grasp an arm.

The "U" Figure.

1. All players form a single circle. The leader breaks the circle and separates the two ends, forming a figure "U." All players join hands with the exception of the two ends. The leader at one end of the line then begins weaving in and out of the line, going in front of one player and back of the next and drawing all the players in turn behind him. This continues until all players have been drawn into the line and have woven in and out of the arches made by the joined hands of the other players.

2. The men may form a figure "U" and the girls may weave in and out of the men's line. When the last girl has passed under the arm of the first man he takes her hand and draws the men's line after him.

The Musical Hunt.

1. Couples hunt for peanuts according to the tempo of the music. Partners have arms linked and hunt together. When the music is fast they run; when slow, they lag; when it stops suddenly after a fast spurt they stop suddenly. The game is brought to a climax after three or four moments by a very rapid burst of music.

2. Couples march around the room in a large circle, partners having their arms linked. At the whistle they break ranks, partners still keeping their arms linked, and hunt for the hidden peanuts. Another whistle calls for an immediate halt and all couples must join the line of marchers around the room. The marching continues for a moment and then the whistle again gives the signal for an open hunting season. This continues for about four rounds.

Modern Musical Chairs.

Girls form a column, numbering off by twos. Number ones turn around to face number twos, and each girl puts her right hand on her hip. The men march around this column and when the whistle blows each man tries to get a girl's arm. The men who are unsuccessful—for there are not enough girls in the line for all the men—are eliminated and two girls at each end of the line are taken out after each round. Men are not allowed to "cut through" the line in order to get an arm on the other side of the line, but must run around the end of the line. Nor are girls allowed to place both hands on hips in order to get two men.

Active Musical Games

Swinging Along (Music: Verse of Turkey in the Straw).

Every man has two girls for a partner, one on either arm. The different trios stand in a circle, faced for marching and with arms linked.

a. March forward for eight measures.

b. The man swings the girl on his left four counts and the girl on his right four counts.

The music halts while he tells them both, "Goodbye!" and then goes forward to act as the squire of the two girls in front of him while the man from the trio behind comes up to take his new partners. When all the new trios have been formed the music starts again and the game proceeds as before.

Boscastle (Music: Turkey in the Straw).

(Adapted from Boscastle, Hinman, Volume II)

Each group is made up of two couples, all facing forward and joining hands to form a hollow square.

Figure I. a. Skip forward eight counts.

b. The leading couple drops inside hands but retains hands of person behind and skips around to the rear while the former rear couple skips in place, eight counts.

c. Skip forward eight counts with the new couple leading.

d. Repeat "b."

Figure II. a. Skip forward eight counts.

b. All keep hands joined. Rear couple makes an arch and front couple skips back under arch, becoming new rear

couple while the new front couple turns under own arms without dropping hands and faces front.

c. Repeat "a," Figure II.

d. Repeat "b," Figure II.

Repeat from beginning. After three or four rounds the leader calls out, "Change couples!" and keeping their partners all couples find a new couple, form hollow squares and the game proceeds as above. For further steps for advanced groups see Boscastle, Hinman, Volume II.

Streetcar (Music: Stars and Stripes Forever).

Eight of the men make a circle with hands tightly clasped. Keeping time with the slow march music they slide to the right, gradually going faster and faster. When the whistle blows any eight players are privileged to catch a ride on the streetcar by placing their hands on the shoulders of the men who form the circle. Only one player can ride on each car. Those who do not get a ride must go back to the sidelines. After a few seconds the whistle blows again as a signal for the streetcar to slide in the opposite direction and for eight more players to try to catch a ride. This time they may ride "two deep." This may continue until all players have caught a ride on the streetcar, the leader being careful to reverse the direction of the streetcar for each round.

Ferris Wheel (Music: Stars and Stripes Forever).

Four men form the Ferris Wheel, their right hands joined diagonally across in a firm grip. They march around slowly and at a signal from the leader one of them beckons to a guest in the outside circle, and that guest runs up to take his hand. Then the second member of the Ferris Wheel beckons to a guest to join them, and the

third and fourth members follow his example in turn. As each new person joins the wheel he beckons to another guest to come in and as the group gets larger they take each others' elbows instead of hands in order to save room and to get firmer grips, for the Ferris Wheel gradually spins faster and faster. When all players have joined one of the spokes and the wheel is fairly spinning the leader blows the whistle and calls out directions for reversing; for marching backward, slowly at first and then faster and faster; for marching forward again, double time. These contradictory orders continue for just a moment or two.

Left Hand Snail (Music: Jingle Bells).

All players form a single circle with their backs turned toward the centre and their left hands stretched out behind them. The leader starts skipping around the centre and suddenly grasps at the left hand of some man, drawing him into the inside of the circle. He, in turn, grasps the hand of a girl, and she grasps the hand of a man. This continues until all players have been drawn into the line in the centre. The leader, meanwhile, has been zigzagging the line around the room in order to furnish plenty of curves and swerves, and any player who is temporarily the end of the line and who does not immediately grasp an outstretched hand is in danger of flying through space. When all the players have joined the whirling line a whistle serves as a signal for everyone to break ranks and find a partner.

The Basket (Music: Rig-a-Jig-Jig).

1. The grand march is used to bring guests up the centre of the room in lines of eight. All lines number off

by twos, and lines number one turn around to face lines number two, each group of two lines making a circle. The girls then make an inner circle while the men make a circle around them. All players hold their neighbours' hands. The two circles slide in opposite directions for eight counts. Then reverse for eight counts. The music halts while girls, without dropping hands, step back under the men's joined hands forming a basket. It is imperative that girls do not drop hands and that they go under their partner's right hands when going to the outside of the circle. Each basket then slides eight counts left and eight counts right. The music again halts while the girls of each basket say "Goodbye!" to their partners and run to the nearest circle of men at their left. As soon as all of the girls have entered their new circle the game continues as before.

2. If the group is not large enough to have several baskets made of sixteen players all the girls may make one circle and all the men another. The two circles slide in opposite directions for sixteen counts; reverse for sixteen counts; girls go back under the arches and the basket slides sixteen counts left and sixteen counts right. Then the girls go back into the centre, the two circles slide sixteen counts in opposite directions, reverse, and the girls go under the arches moving one place to the left and standing between new neighbours.

Little Man in a Fix (Music: Pop Goes the Weasel).

(Note:—This game is an adaptation of Little Man in a Fix, Hinman, Volume III.)

All players in lines of four, made up of two couples. Partners link arms. One couple faces one way and the

other couple faces in the opposite direction. All four now link arms.

a. These lines of four pivot around slowly, gradually spreading out until arms are stretched out straight and hands are joined. Eight counts.

b. The player on each end turns left and goes under the middle arch. These two players then face around and give each other their free hands, thus forming a star of four crossed hands. Eight counts. (Players are warned not to drop hands.)

c. Slide eight counts left and eight counts right.

d. Couples say "Goodbye!" to each other and skip around the room until the whistle gives the signal to find a new couple and form a line of four, one couple facing one way and the other couple facing in the opposite direction. Sixteen counts, chorus of Pop Goes the Weasel. It will be necessary to warn players that partners are not to be changed throughout the game. If there is an extra couple this couple, the "Little Man in a Fix," stands in the centre of the room for the duration of one round.

When all couples except the one extra couple have formed new lines of four the game is repeated from the beginning but the leader and the pianist should watch the formations and not start the music for the new round until all lines of four have been formed.

Mountain March.

(Note:—This game is an adaptation of the Mountain March found in Hinman, Volume III, and is used by permission of Mary Wood Hinman.)

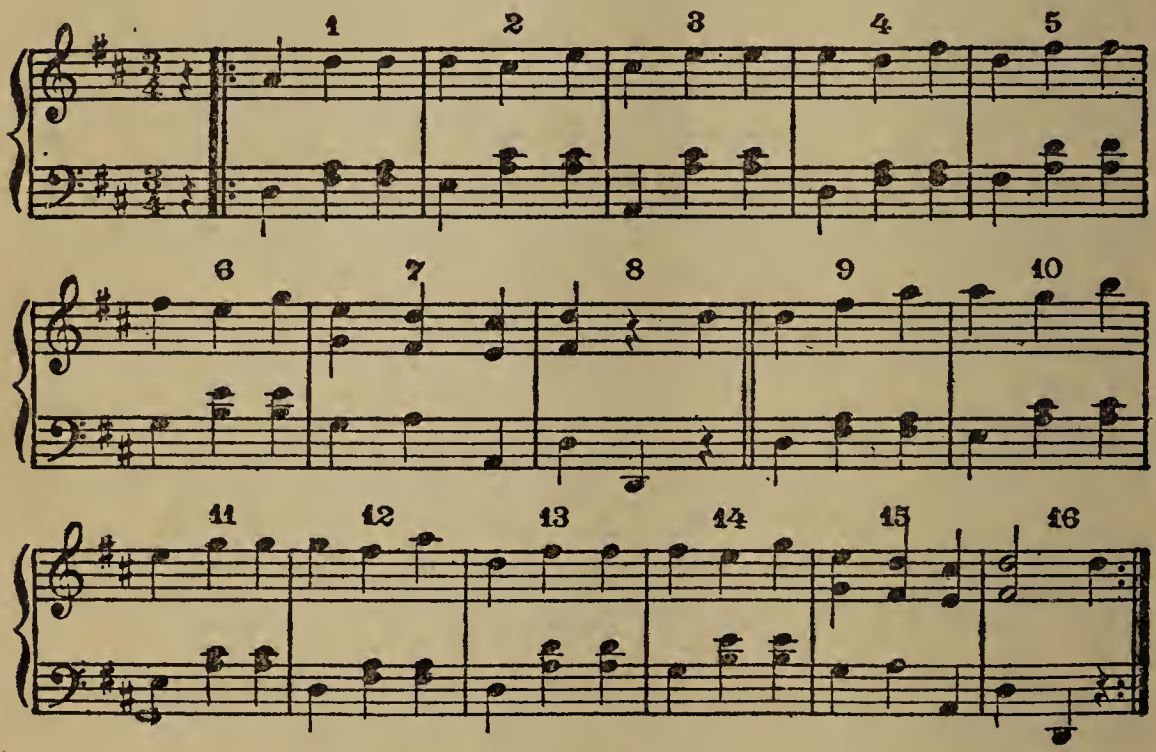
At the conclusion of a game like Popularity in which all extra girls go into the centre of the circle while all other players form couples, the leader asks the girls who

have a partner to take his right arm and invites the extra girls to take some man's left arm. In this way all players may be grouped in threes. The man stands in front of the two girls and the three of them hold hands to form a hollow triangle, all of them facing in the same direction.

Measures 1-8. Forward, leaning right for the first three beats, leaning left for the next three beats, then right and left alternately, using three short running steps for each measure and stamping on the first beat of each measure.

MOUNTAIN MARCH

Norwegian



Measure 9. The man goes under the arch made by the girls' hands, three beats.

Measure 10. The left hand girl turns under her own arm, three beats.

Measure 11. The right hand girl goes under the joined hands of her two partners, three beats, while at the same

time the leader turns around until they are all again facing front in original position.

Measure 12. Mark time in place.

Measures 13-16. Repeat directions for measures 9-12. Repeat from the beginning. The music is gradually accelerated and in the last round the tempo is so rapid that the game ends in hilarious confusion.

Green Sleeves (Music: Pop Goes the Weasel).

(Note:—This game is another adaptation of a game in Hinman, Volume III.)

Players are in sets of four couples in column formation and facing the front of the room. Couples are numbered one, two, three, and four.

a. Couples one and two cross right hands diagonally, forming a star, as do couples three and four. Skip right, eight counts.

b. Cross left hands diagonally and skip left eight counts. Drop hands.

c. Face front and take partners' hands. Couples two and four hold hands high, forming an arch, and skip forward, four counts. At the same time couples one and three skip backward under the arch made by the couple immediately behind them, four counts.

d. Couples one and three now make the arches and skip forward to their original positions while couples two and four skip backward under the arches to their original positions, four counts.

e. Repeat "c" and "d," eight counts.

f. Drop hands and all face the centre. Leading couple face each other with arms stretched out to side and hands clasped. Skip down the centre to the foot of the line and

become the last couple. All other couples move up one place. Sixteen counts, chorus of Pop Goes the Weasel.

Couple number two is now at the top. Repeat from the beginning until the first couple is back in its original position at the head of the line.

Railroad.

All players form a large single circle. Six or eight players go inside the circle and face another player.

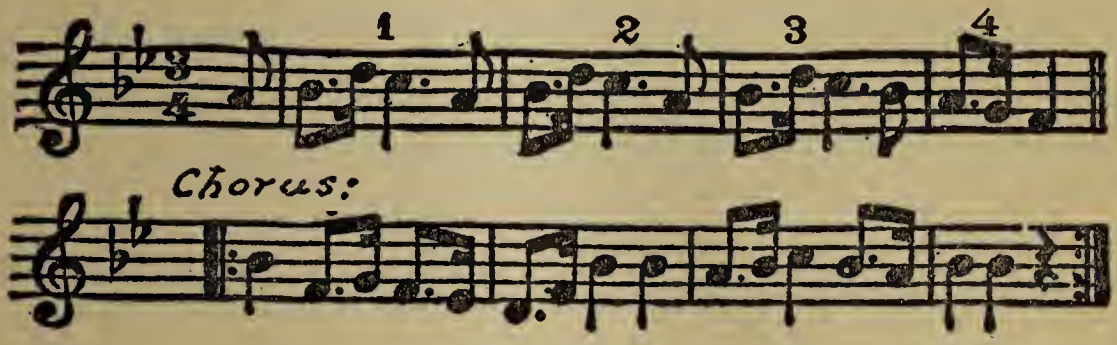
Measures 1-3. All players place hands on hips and hop three times, one hop for each measure, hopping on left foot and touching right heel to floor, forward, and then alternating with the right foot.

Measure 4. Players in the large circle jump in place with feet together, while the six or eight players on the inside of the circle jump around to face the centre and fold their arms. The ones whom they have been facing place their hands on their shoulders.

Chorus: These trains of two players run around the circle to the right using shuffling steps without lifting feet from floor. It is important that this shuffling step be used or trains will attain too great a speed. At the leader's whistle the trains face the nearest person in the large circle, with the engine in front and the caboose with hands placed on the engine's shoulders.

Repeat measures 1-3. On measure 4 the two players who make up a train drop hands and turn around to face the centre in place. The player whom they have been facing now becomes the new caboose, each train being made up of three players, the last two with hands on shoulders and the engine with arms folded. They shuffle around the circle as before.

This is repeated until all players have joined some train. The leader then instructs each engine to hook up with the caboose at his right, but no hooking up is permitted until the music starts. The music is accelerated until the leader's whistle stops the game. If the room is not large enough for the various trains to have difficulty in connecting up with each other the leader may lay out a winding course with human posts around which the leading engine must run.



Merry-Go-Round.

(Note:—Taken from Hinman, Volume III, and used by permission of Mary Wood Hinman.)

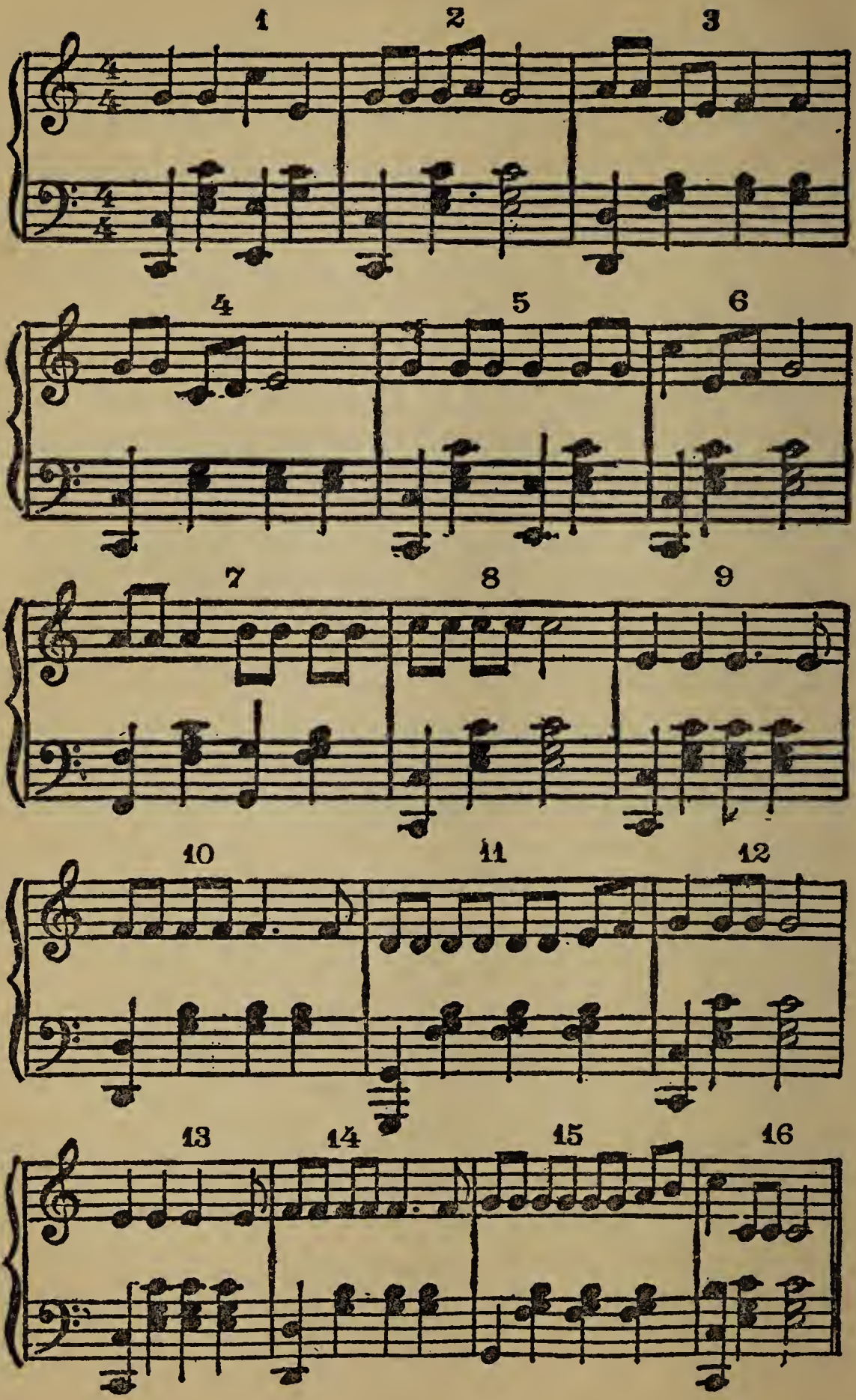
All players form a double circle, partners facing. Hands on hips.

Measures 1-4. Players hop on left foot, touching right toe to side. Hop on right foot, pointing left toe to side. Alternate rapidly.

Measures 5-8. Hop on left foot pointing right foot forward. Alternate. Music is accelerated in measures 7 and 8.

Measures 9-16. All face centre, the inner circle joining hands and the outside players placing their hands on partners' shoulders. Slide to the right, going very slowly at first and gradually sliding faster and faster until a whistle calls for a sudden halt and a quick shift to the opposite

Merry-Go-Round



direction. Repeat music in measures 9-16. The leader should govern the tempo of the music, never allowing the sliding circles to attain too great a speed.

Partners change places and the game is repeated from the beginning. If the group is very large concentric double circles may be formed.

Modern Virginia Reel (Music: Turkey in the Straw).

The grand march is used to bring guests up the centre of the room in eights. Each line of eight divides in the middle and these two sections of a line face each other. Eight players thus form each set and each player faces a new partner in the opposite line. Players join hands along lines.

a. Lines come toward each other, bow, and return. Eight counts. Repeat, eight counts. Players drop hands and all couples go through the following figures at the same time:

b. Come to the centre, swing partners around once, using right hands, and return, eight counts. (If the room is crowded partners may lock elbows instead of joining hands.)

c. Swing partner using left hands.

d. Swing partner using both hands.

e. Pass partner back to back. (Partners go around each other at centre, back to back, with arms folded, and always facing front.)

f. All players of one line join right hands diagonally across with some player in the opposite line. Swing right eight counts. Join left hands and swing left, eight counts.

g. All players, clapping hands, follow the leader of their line, each line turning away from the centre and

marching to the place where the last couple stood. The two leaders make an arch in that place and all couples pass under it in turn.

After all sets have completed this the music begins and the game is repeated from the beginning and continues until the two leaders are back in their original position.

(Note:—The leader should arrange the different sets of eight players advantageously as to position in the room, so that all sets have plenty of room. The leader should also call out every change of step and players should not start to execute a step until it has been called.)

(Note:—For further Musical Games see Hinman Volume II and III.)

1. Signet Ring.
2. Spielman.
3. Push the Business On.
4. Pop Goes the Weasel.
5. Grief Dance.
6. Klapp Dance.
7. Ace of Diamonds.
8. Boscastle.
9. Butterfly.
10. Swedish Schottische.
11. Paddy Whack.
12. Bleking.

Grand March Figures

Bridges.

1. Fours. When the two lines of couples meet at the rear of the room they halt. Each player takes his partner's hand, those on the right side of the room holding their joined hands high to form an arch, and those on the left side marching under and through these moving arches. When the two lines meet at the front of the room the former arches lower their hands and go through the arches made by the other group.

2. Repeat, using a very slow skip step.

3. When the two lines again meet at the rear of the room the leading couple from the right side makes an

arch under which the first couple from the left side pass. Then the leading couple from the right side pass *under* an arch made by the second couple on the left side; then form an arch for the third couple; go under an arch formed by the fourth couple. This continues throughout the line, each couple in both lines going under and over alternately. The music is very slow at first but it is gradually accelerated.

Mixer Grand March.

Twos. When the two single columns meet at the rear of the room they halt. The two leaders shake right hands and then march forward to shake left hands with the next player in the opposite line, weaving in and out, shaking right hands and left hands alternately, followed by all the players in their respective lines.

Changeable Grand March.

Guests are standing in a circle in couples, faced for marching. They are to march around the room, taking their tempo and gait from the directions of the leader. They may be asked to march sedately, then to skip, to walk backwards with eyes closed, to jump with feet together, and to walk on heels. The different steps may include any of the following:

	Music.
1. Skip	Captain Jinks
2. Fly and crow	Waltz
3. Tiptoes	Slow march
4. Hands on knees	Slow march
5. Limp	Slow march
6. Close eyes	Slow march
7. Toe out	March

8. Toe in ..... March
9. On heels ..... Slow march
10. On one foot ..... Slow march
11. Jump with feet together ..... Slow march
12. Sing and clap hands ..... No music
13. Walk backwards with large steps ..... Slow march
14. Walk backwards with eyes closed ..... Slow march
15. Whistle and bow and smile ..... Katy
16. Knees high ..... Slow march
17. Knees stiff ..... Slow march
18. Clap hands overhead and behind back .. Slow march

As a finale the leader calls out, "Everyone fly to get a new partner!"

Interlacing.

Fours. When the two lines of couples meet at the rear of the room the leaders are asked to fold their arms while all other players put their hands on the shoulders of the one in front of them. The column of girls from the right side then marches between the two columns from the left side while the men from the right column march on the outside. They make a complete circuit of the room interlacing in this way. In the next round they march with knees raised at every step, and they make a third circuit of the room with a skip step, with hands kept on shoulders. When they meet at the rear of the room after three rounds of interlacing they skip up the centre in fours with hands kept on shoulders.

The Disappearing Circle.

1. Twos. Each leader turns away from the centre and leads his line to the rear of the room, turning back on his

own line and marching close to it. This is repeated at the rear of the room and again at the front of the room, and when the two single lines are close to their respective walls the director signals the two leaders to meet at the rear of the room and to march up the centre in twos, then fours, and finally, eights.

2. All players with the exception of the last line of eight face the front. The last line faces the right wall, marches over to it, up to the front and then turns left to march directly in front of the first line of eight. When the leader of the last line reaches the left end player of the first line he takes her for his partner and marches around the room to the left, followed by all the other players in his line in turn after they have taken a partner from the front line. The new last line then repeats this and it continues until all the players have joined the line of marching couples.

3. Players form a single circle, men standing at the left of their partners, all players facing the centre with hands joined. The leader designates one couple at the front of the room to hold hands high to form an arch. Another couple at the opposite end of the room marches directly across the circle and under this arch, drawing everyone after them, marching to the right after they have passed under the arch. When this has been completed all players drop hands, greet their new partners and play some game which calls for a double circle formation.

The Snail.

1. Twos. All couples march to the right and when a circle of couples has been formed the first couple makes

an arch under which the second couple passes. As soon as they have passed under this arch the second couple makes an arch, and this is repeated by all couples in turn. When the last couple has passed under the first arch the couple forming this first arch then starts the process of dissolving these arches and skips through under the arches followed by every dissolving arch in turn. As soon as the leading couple emerges from the arches they march around the room to the rear and up the centre in twos and then fours.

2. When the two columns of couples meet at the rear of the room all partners in the right column join inside hands and hold them high. Girls from the left column march under the arches thus formed while their partners march on the outside of the column of arches. When the two columns meet again at the front of the room the men of the left column march under the arches while the girls march outside. For the second round the left column makes the arches.

3. Up the centre in fours and then eights. All players face the right wall. The first line of eight starts marching around the room to the right with hands joined. The leader of the second line takes the hand of the last player in the first line and this is repeated by every line in turn. When all the lines have joined the marching column the leader starts to skip, going inside the circle and making smaller and smaller concentric circles until the entire group is in a snail formation. All players are then asked to raise joined hands and to form arches, and the leader takes his skipping line under these arches in a straight passage from the centre of the snail to the outside, drawing everyone after him. After all players have skipped out of the snail

into a large circle a game calling for circle formation is used.

Changing Partners.

1. Fours. All players say, "Goodbye!" to their partners. The two centre columns face each other, say, "Hello!" to their new partners and join hands high to form an arch. The two outside columns march forward and meet at the head of the line of arches. New partners greet each other and pass under the series of arches together, marching to the right when they reach the rear of the room. When the last couple has passed under the first arch the couple forming this arch follow the line of marching couples and all other arches dissolve in turn.

2. Up the centre in twos, fours and then eights. Again everyone says, "Goodbye!" to his partner. The two outside columns move over to their respective walls, still facing front. The two centre columns face each other, greet new partners and form arches, as do the two columns on either side of them. The column at the right wall marches front to the column of arches nearest them and pass under these arches to the rear where they meet the column from the left wall who have passed under the column nearest them. New partners then march up under the centre column of arches to the front of the room, all couples marching to the right when they emerge. The arches dissolve in turn as soon as the last couples have passed through.

3. Twos. All face centre. The two columns back away from the centre until they are facing each other from opposite walls. At the leader's signal the man from the far end of the men's line and the leading girl from the girls' column skip diagonally toward each other, meet in the

centre of the room and skip together to the front of the room. This continues until all players have taken new partners by this diagonal method. The leading couple, in the meantime, skips around the room to the right followed by all the other couples in turn.

The Snake Dance.

1. Fours. When the two lines of couples meet at the rear of the room the first two couples change partners and come up the centre by twos, followed by all the other couples after partners have been exchanged.

2. Fours and then eights. Leaders of the eight columns fold arms and all other players place hands on the shoulders in front of them. The four columns on the right side move toward the right wall and the four columns on the left side to the left wall, all players still facing front. At the leader's signal the first man and the first girl of the two columns nearest the centre march up to the leader, meet just in front of her, about face and march down the centre of the open space, followed by all the other players in their respective columns. This is repeated by the other columns in turn until all couples have marched down the centre of the room and have joined the marching circle of the couples.

3. Twos, fours, and then eights. Players join hands across lines, all facing front. There should be plenty of space between lines. The leader takes the hand of the right hand player in the first line and starts to skip, taking this first line with her. When the left end player of the first line passes the right end player of the second line he snatches at her hand and draws the second line into the skipping. Connections can be made only between the last player of the skipping line and the right hand player of

the waiting line. The leader, in the meanwhile, has been taking the skipping line through the waiting lines and when they have all joined the skipping line the Snake Dance ends in a winding formation.

The Needle's Eye.

1. Eights. Leaders fold arms and all other players place hands on shoulders. The four columns to the right move over to the right wall and the four columns to the left move over to the left wall. Drop hands. The right columns take a quarter turn to the right and face their wall while the left columns face their wall. The man at the head of the first line of four on the left side then marches around the room to his left to the rear of the room where he meets the first girl of the first line of four from the right side. Each one is followed by the three other players in his line and then by all the players in the second lines and all the other lines in turn. Up the centre of the room in a line of couples.

2. The two columns separate and each column forms a snail. (See The Snail, Figure 3) When the two snails have been formed the leader halts them and tells each leader to find a straight pathway under the arches toward each other. At the signal the two leaders start marching out from the snail to meet each other and to march around the room, leading the line of couples.

3. Up the centre in twos, fours, and then eights. Lines number off by twos. Lines number one turn around to face lines number two, joining hands to form arches. The first two men at the left of the first line of arches start marching under these arches to the right and when they get to the right end of their line each man takes the girl at the end of his own line as his partner and

they enter the second series of arches, and then the third, followed by all the players of their lines in turn. Each arch dissolves when the last couple has passed through, the two players forming each arch taking the last player in their own lines as a partner. As soon as the leading couple has emerged from the last arch they start to skip around the room leading the line of couples. After all arches have dissolved they play a game which calls for a double circle formation.

Whirligig (Music: Captain Jinks).

Fours. When the two columns meet at the rear of the room all couples halt and see that there is plenty of space between couples. The leading couple from each column take eight counts to meet the other leading couple, counting out loud. These two couples join hands on eight and skip eight counts in a circle to the left. On count eight the two from the left column make an arch under which the couple from the right column march. Each couple then marches forward, taking eight counts to meet the next couple. This is repeated until the leading couples meet at the far end of the room, after which the music is greatly accelerated. There are two rules which must be impressed upon players: *a.* All couples march *forward* to meet a new couple from the opposite line. *b.* No group is to start sliding in a circle before counting eight beats between couples.

Merrymaking.

1. Fours. The three at the right end of each line swing right with locked elbows, and the one at the left end of each line marches alone to the left. They meet at the

rear of the room and come up in fours. Then the three at the left swing left and the one at the right end of each line marches alone to the right. Fours and then eights.

2. The four columns on the right move to the right wall and the four columns to the left move to the left wall, all facing front. Players link arms along lines in fours. The first four from each side of the room drop each others' arms and pivot to the centre of the room where the two end players of these two lines of fours meet and march down the centre, all players in each line taking new partners in turn from the other line and following the leading couple down the centre and around the room. When all lines of four have completed this and everyone has a new partner and has joined the line of marching couples they come up the centre by twos and then fours.

3. All four columns march to the right, around the rear of the room and halfway up the left side of the room. All halt. The girls stand still and the men continue marching until they reach the opposite point on the right side of the room. The first two men and the first two girls from each column march to the centre of the room, join hands in a circle and counting out loud slide eight counts left and eight counts right, halting in their original places. Each player then takes his former partner, one couple marching diagonally to one corner of the room and the other couple diagonally to the other corner, where they wait to be joined by all the succeeding couples in turn. After all couples are in one of these two lines the two leading couples march their respective lines to the same places along the side wall where they had previously halted. The two leading couples then march straight to the centre, make a line of four and march diagonally to one corner of the room. The next two couples meet in

the centre, make a line of four and march diagonally to the other corner. When all couples are in lines of fours the two lines again march to the centre of their respective walls, meet in the centre, form a line of eight and all lines of eight march up the centre of the room.

(Note:—For further Grand March Figures see Chapter 3, Getting Together, Hinman and Geister.)

CHAPTER III

IN-BETWEEN GAMES

All of these rest-period games may be used for either large or small groups. Where an adjustment is necessary in using a game for a small group a note is added to that effect.

Social Memories.

Five or six of the strangers in the group (the leader being careful to choose the braver spirits) are asked to stand before the other guests and to show whether or not they paid attention to the warning in a previous game (see "Gossip" under Mixers) to remember either the name or some personal characteristic of each person they met. The leader then asks the first stranger, "Who is that man over there?" pointing to one of the men in the group. The stranger cannot remember his name perhaps, but she is not permitted to say, "I don't know," so she replies, "I don't know his name but I have noticed that he has been staying pretty close to that attractive girl sitting next to him!" Each stranger in turn is asked to give the name of a certain person, and when unable to do so must tell what he has noticed about that particular person through the evening's program.

The Name Spelldown.

Guests are asked, "How many of you know the names of five other guests?" Then, "Six other guests?" and this continues until the leader sees only six or seven uplifted hands. These six or seven people who know the greatest number of names of guests present are asked to stand before the group and to compete with each other in naming people. The leader points to them in turn and as each one's turn comes he names someone in the audience. That person must stand up so that everyone may see him. No names can be duplicated. As soon as one of these champions is unable to call out another name he sits down, and the one who can remember the most names without making any embarrassing mistakes is given a prize.

Kiddy Kar Polo.

1. If as many as six or eight kiddy kars can be borrowed for the occasion the leader can arrange for an In-between Game that has always proved to be the funniest event of an evening's program. The game is a miniature version of polo, the kiddy kars serving as horses, croquet mallets and a basketball as the necessary equipment, and very tall men as players. The players divide into two teams, taking their stand at opposite ends of the room. At the starting signal each team tries to make a goal by pushing the ball up against the enemy wall, the only rule being that no one can get off his kiddy kar or touch the ball with his hands.

2. A soft and inoffensive rubber ball; a wand for the bat; and five players, catcher, pitcher, basemen and two batters, are the only requirements for Kiddy Kar Baseball.

If kiddy kars cannot be obtained roller skates may be use. The results are identical.

Roped and Tied.

A man and a girl are asked to stand before the group and to allow themselves to be tied together. Each of them has a piece of cord about two feet long tied from one of his wrists to the other. In addition, the man's cord is looped once over the girl's cord. They are invited to get apart without taking the cord from their wrists or breaking it. The leader then asks them to step aside while she confidentially tells the group that the matter of getting apart simply involves the making of an extra loop around the girl's wrist. When the tied partners face the group the leader tells them that she will help them in every possible way by means of advice. She suggests their stepping out of the cord; getting out of it by turning back to back; raising their hands over their heads, etc., and when the struggle has reached its height the leader solves the puzzle for them. All that is necessary is for the man to take the upper half of his cord, make a loop through the loop that encircles the girl's opposite wrist and draw this loop over her hand.

Mimic.

Four or five guests form a circle in front of the group. The leader has prepared a list of ridiculous motions and starts the game by performing the first one in front of her right-hand neighbour who repeats it in front of his right-hand neighbour. This continues around the circle and when it comes back to the leader she starts another bit of nonsense which must be imitated by everyone in the circle

in turn. She may curtsy and coyly, "Yoo hoo!" to her right-hand neighbour; or sing up the scale and at the final note smile devastatingly; or cry; or laugh hysterically; or do a fancy step and "Tra-la-la-la!" in a high key; or put her finger under her neighbour's chin and "Toodle-de-doo," at him.

(Note:—When this is being used for a small group all guests sit in a circle and imitate the actions of the leader in their turn.)

Tee Hee!

Guests straighten up their chairs so that they are sitting in rows. The one at the right end of each row puts his forefinger under the chin of his right-hand neighbour, scowls fiercely at him and growls, "Tee hee!" The second player repeats this process with his right-hand neighbour, adding another "hee!" This is continued all across the row, every player adding another "hee!" "Ha!" may be used instead of "Tee hee."

(Note:—When this is used for small groups all players sit in a circle and pass the "Tee hee!" which is started by the leader.)

Pass the Card.

Every other person in each row is given a card which should be about the size of a postcard, and is asked to pass it to his neighbour exactly as the leader passes her card to an assistant, between the upper lip and nose. Hands must be not be used. When they have accomplished this—*when!*—they are invited to pass the cards on their chins, but this time they may use their hands. The card is held on the outside of the lower lip, the upper teeth holding it firmly in position.

Hot and Cold Music.

1. While one of the guests is out of the room the leader hides a key, leaving the handle of the key out in plain sight. When the lone player is brought in the other players guide him in his search for the key by their singing of some well-known song. He is told that he is not to touch anything, to keep moving constantly, and that the music will tell him whether he is "warm" or "cold," very soft singing showing him that he is not near his goal and louder music indicating that he is getting warmer. The climax comes when he is standing directly over the key which is, perhaps, hidden in the curly hair of one of the girls, the other players are singing at the top of their lungs—and yet he cannot see the key.

2. A stunt like climbing over a chair or raising a window is decided upon. "It" must keep on doing things, guided by the music, until he discovers what the group has willed him to do.

3. The group decides upon some person to be found. "It" is blindfolded on his return to the room and guided by the singing of the group he gropes around until he finds the person decided upon. There should be plenty of room between chairs.

The Hunt.

Two card tables are placed end to end in front of the group. A man and a girl are blindfolded and are told to put their hands on opposite corners of the table. At the signal the man is to try to find the girl. They are not to take their hands off the table and are to keep moving. Meanwhile the audience is to keep perfectly quiet in order

to enable the two blindfolded players to hear each others' movements. It is almost inevitable that they will move very stealthily toward each other and suddenly clash, much to their surprise and to the relief of the audience. After two or three couples have repeated this a climax is reached when the leader quietly removes the blindfolder from the girl's eyes and permits her to hector her hunter in his futile dashes.

Modern Stagecoach.

1. Small groups of players are assigned the name of some animal which may be found in a zoo. The leader tells a story about a trip to the zoo, being careful to mention all the assigned names of animals at very short intervals. As the names of these animals are mentioned the ones to whom they were assigned must get up and imitate both the call and the action of their particular animals, but whenever the lion is mentioned all players jump up and roar and shake their heads.

2. The names of barnyard animals and a story of barnyard life are used. When the donkey is mentioned everyone cries, "Hee haw!"

3. The leader reads a thrilling, melodramatic Wild West story, involving bronchos; bold, black bandits; timid ladies; rattlesnakes; guns; cattle and cowboys. As each rôle is mentioned it must be dramatized. The timid ladies (who should be men) scream in a falsetto tone; the cowboys shout, "Whoopee!"; and the bronchos rise and buck. The climax comes when the leader cries, "Ride her, cowboy!" and everyone jumps up and dramatizes en masse.

Mechanical Dolls.

The group is roughly divided into two teams and each team chooses four men to act as their representatives who stand facing the audience. The leader plays the rôle of a doll merchant and demonstrates the accomplishments of these two teams of dolls to an interested—a very much interested—audience. The two teams of dolls are called on in turn to "smile sweetly for the ladies and gentlemen"; to cry bitterly; to dance; to say "Mama!" and "Papa!"; or to be little tin soldiers. Attention is called to their charms; their dimples; their lovely curls; their pretty noses and ears. No doll is allowed to laugh and the judges of the comparative merits of the two teams of dolls take off one point for every doll who breaks this rule.

The Temperamental Orchestra Leader.

1. Each guest decides on the musical instrument which he will play under the leader's direction, his "playing" being confined to imitating the sound and action of his instrument. But the leader is temperamental and has certain rules for her orchestra:—a. When she directs with her right hand everyone must play enthusiastically; b. Left hand directing calls for instant silence; c. When both hands are used orchestra members are to play their instruments and sing at the top of their lungs. If the leader will make her changes very abrupt she will be able to catch a trombone player blowing at full blast when he should be silent. Instead of putting out players who are not watchful of directions the leader has an assistant who makes a note of these laggards, and they are used in in one of the later races.

2. Each player chooses the name of some animal. The leader tells a story about anything whatsoever and while she is doing this the call of each animal is to be imitated whenever her right hand is raised; there must be silence when the left hand is raised; and everyone is to howl dismally when both her hands are raised.

3. The leader has prepared a speech which eulogizes the guests present. Lifting of her right hand calls for "Hooray!"; the left hand, vigorous clapping; and both hands, clapping and shouts of "Hooray!"

4. The leader tells a story, any story. Her right hand calls for prodigious yawning; her left hand, closed eyes and heavy breathing; both hands, loud snores.

Sign Spelling.

The leader points to different people in the audience and asks them to stand and spell the word she assigns them, facing the audience while they spell. Vowels cannot be spelled orally but must be spelled in sign language. To illustrate:

For "a," the speller holds up his right forefinger.
For "e," the left forefinger.
For "i," he points to his eyes.
For "o," he points to his wide-open mouth.
For "u," he points to someone in the audience.

The Hidden Whistle.

While guests close their eyes and ears the leader hides her whistle, leaving a small part of it in plain sight. At her call everyone hunts for the whistle and as each one finds it he gives no sign of his discovery other than to sit down and sing some song which no one else is singing,

at the same time clapping his hands and keeping time with one foot. While the last two or three people are frantically searching for the whistle the leader provides a climax for the game by quietly picking it up and blowing it loudly. A typical hiding-place for the whistle is to have it hooked on the leader's finger.

Vanity.

1. Four couples face the audience. Each one is given a large paper bag which he is to put over his head, and is also given a piece of charcoal. Partners are asked to give each other features:—eyes, eyebrows, ears, noses, wrinkles, blushes, and smiling mouths. Judges decide as to which couple has the greatest artistic ability.

2. The men of four couples are given make-up boxes containing a hair ornament, a beauty patch, lipstick, rouge, eyebrow pencil and powder, and they are to make up their partners. A prize is awarded the man who makes the greatest change in his partner's appearance.

3. Fancy hats, wraps, furs, ribbons, umbrellas, gloves, flowers, lace mitts, gaudy fans, elaborate combs and chiffon scraves are placed on tables. The girls of four couples use these properties in dressing up the men. The girl who produces the best-looking man within three minutes wins a prize.

4. Properties which include white hair made of string, canes, wrinkle pencils, spectacles, shawls, beards, and old-fashioned bonnets, capes and coats are made available. Partners of four couples are to help each other make up to look as they undoubtedly will look fifty years hence. A prize is given the best couple.

(Note:—When this game is used for small groups all guests participate.)

Clap Out.

Seated guests are divided into two groups, each group selecting a captain and deciding on a song, the rhythm of which they will in turn clap out while the other group guesses what tune is being clapped out.

Truth.

1. The leader whispers in the ears of eight or ten of the girls, assigning each one a number and a "pretty" adjective. An assistant does the same thing to eight or ten of the men. The leader then calls for girl number one to stand and say, "I am number one. Who is sweeter than I am?" and the man who has been assigned the adjective "sweet" gets up and says defiantly, "*I* am sweeter than you are!" Girl number two then gets up and does the same thing, substituting for "sweet" the adjective she has been given, and again some luckless chap must stand and say, "*I* am cuter—or prettier—or more adorable—than you are!"

2. Nouns are used instead of adjectives. "Who is the biggest flirt here?" or, "Who is the worst primp?"

3. Personal questions are used. "Who likes himself best?" or "Who curls his hair?" Answer: "I do!" If the men are given the questions they may include, "Which girl weighs the most?" or, "Who dyes her hair?"

4. Men may be given questions and girls answers, i.e., "What do you think is my worst fault?" Answer, "You are too proud of your beauty." Question, "What is my favorite diversion?" Answer, "Beating your wife." See Biographies under Small Group Games for further questions.

5. Girls are given numbered questions regarding some action and men are given corresponding numbers only.

Girl number one asks, "Who blew the snuff around church last Sunday night?" and man number one answers, "I did it."

6. Other required answers may be, "I will!" or, "I want to!"

(Note:—When this game is used for a small group all the guests participate, the men sitting in one line and the girls in another, facing each other.)

Fashion Show.

1. Eight or ten women's costumes, complete in every detail from hats to shoes, have been prepared by the committee, and eight or ten mannikins are chosen from the men of the audience. These mannikins are dressed behind the scenes and are given brief instructions as to how to walk and pose to show off their costumes to the best advantage. Judges make a decision as to the most effective mannikin.

2. A "Before" and "After" fashion show, for a group of women and girls is usually very successful. A typical "Before" demonstration is that of a girl dressed in a knicker suit and wearing high-heeled pumps and jade earrings.

False Features.

1. Eight or ten of the guests are asked to drop out of the group as unostentatiously as possible and to come to a small room behind a large paper curtain on which has been drawn or painted the stem and leaves of some flower. The place for the head of the flower has been cut out and left vacant. Each of these unknown persons is, in turn, to put his face in the flower opening and to keep it there until the audience guesses who he is. But his face has

undergone alterations. It has been changed to look as far from natural as the committee can make it by means of little patches of whiskers, heavy artificial eyebrows, blackened teeth, a huge paper nose, flower-covered ears, rouge, heavy white powder, lipstick, false braids, orange peeling teeth, paper-stuffed cheeks, or blackened eyelashes. Those who wear glasses are asked to remove them, while those who do not are given cross-eyed glasses.

2. A variation of the above game calls for the showing of feet only, but when one foot is dressed in a dancing pump and the other in a number twelve man's shoe recognition is difficult.

3. Noses or eyes or hands may be shown through a paper curtain.

(Note:—When this game is used for a small group the entire group should be divided into two teams and a record is kept of the time it takes each team to guess the identity of the players on the other team.)

Important Questions.

1. Seated guests are divided into two teams and each team chooses two couples who are to stand facing the audience and answer the questions of the leader. The leader puts each question to a member of Team A and then to a member of Team B, and the judges decide on the comparative merit of the two answers. The answers may be far-fetched, but no pupil is allowed to answer, "I don't know." The following questions are typical: *For the girls,* "Where do we get kerosene?"; "How is steel made?"; "How does a differential work?" *For the men,* "What is a gusset?"; "How is mince pie made?"

2. Pupils may be asked to define words or phrases like: Echo; goatee; a flight of fancy; a sneeze; a deep sigh; or a mere whim. No pantomiming is allowed.

Hear! Hear!

A speaker who has been prepared beforehand is asked to make a speech to the group, with the proviso that no matter what he says everyone must applaud and cry, "Hear! Hear!" after every statement. In his speech this speaker must take a stand that is contrary to his real opinions and to those of the audience. For example, if most of the guests are Republicans the speaker denounces the Republican party and eulogizes the Democratic platform. It is with difficulty that a Republican group applauds that kind of speech but guests have been warned that anyone found remiss in applause will be called on to make the next speech. It would be futile to call on most people for this kind of public oratory so the leader has connived with another successful speaker to forget to applaud and to his apparent dismay he is made to pay the forfeit by getting up to make the next speech which might have for its subject, "Why I am superior to the rest of you."

Baby Pictures.

The committee has secretly obtained baby pictures of the guests to be present at the party and these are shown as lantern slides while guests are privileged to guess what pillar of the church or civic leader in the community could have started life as dimpled a cherub as the one in the photograph. The guessing continues until the leader calls out, "Correct!"

Coöperative Fiction.

1. All through the evening an assistant has been quietly asking different guests to name favorite adjectives which

are later fitted into a fantastic story about the guests and what happened to them at a party, several of the guests present being mentioned by name. The completed story is read during a rest-period.

2. Each guest is asked to have an adjective ready for the leader at any time. The leader reads a thrilling story, stopping whenever an adjective is used in the story, and nods to a player to supply an adjective. This may be varied by having the adjectives begin with one's own initials.

3. The names of objects may be used instead of adjectives. See number 2 for rules. The result is usually something like the following: "The *horse* jumped against the *powderpuff* and smashed it into an *ingrowing fingernail.*"

Cuties.

For a relaxing interval between games each guest is asked to crook his forefinger under the chin of his right-hand neighbour and then, very quickly, to call out the abbreviation for quart. Before they recover their equilibrium guests are asked to point their fingers at their neighbour's heads and to shout out the abbreviation for mountain.

Painful Passing.

1. Guests form a circle, each one holding his neighbours' wrists. The leader and her assistants start passing various objects to the left from different places in the circle, to the accompaniment of music. A sudden bang on the piano is the signal for all passing to stop, and the players who hold any object at the time of the bang are blacklisted.

This continues for about five minutes, at the end of which time those whose names are on the blacklist are used in a Trick game. Any player who drops an object in his hurry to get rid of it gets a place on the blacklist. For suggestions as to the objects to be passed see The Omelette Race under Indoor Races.

2. Each player may be asked to sing up the scale as soon as he receives an object. No player is permitted to pass the object until he has sung up the scale. See the game above for further rules.

Weather Reports.

Guests march up the centre of the room in either fours or eights and then spread out so that each one has plenty of room for himself. They are to pantomime the weather reports announced by the leader. These reports include the following: 1. The wind is whirling. (Guests whirl around in a circle three times.) 2. The wind is variable. (Guests sway back and forth.) 3. The wind is warm. (Smile and bow to each other.) 4. The wind is cold. (Snub neighbours.) 5. The wind is blowing north. (Guests face south.) Whenever the leader tells the direction of the wind, as in number 5, guests must face in the opposite direction. The reports end with the leader's saying, "The wind whirled—and whirled—and whirled." This serves as the end of the game—and the guests.

Killjoys.

Men are lined up to face the line of girls who try in every way to make the men laugh. The men take the part of dolls in a dollshop, and the leader and the girls are interested customers who try to make the dolls show

off their accomplishments. (See Mechanical Dolls.) Every man must do what a customer asks him to do but if he laughs he goes over to the girls' line. At the end of three minutes the "killjoys" who could not be made to laugh are used in a Trick game, much to their aggrieved astonishment.

Obey! Omit!

1. Competing teams stand in columns. They are to follow directions of leader only when she concludes her order with "O—bey!" ignoring her when she says, "O—mit!" even though she herself performs the exercise. Anyone who follows her directions when she says "O—mit!" must leave the line, and the last person left in the line gets a box of candy which he shares with his team. The exercises called for are very simple, like clapping hands over head, or stretching arms sidewards and jumping with feet apart. If the leader will put great stress on the "O" of her command players are kept in suspense and will almost invariably perform the exercises she calls for.

2. The leader makes a deep bow and says either "Ha chu!" or "Ha cho!" In case of the former players are to imitate her, but if she says, "Ha cho!" they are to remain motionless.

3. Leader calls out, "Robins fly!" and waves her arms, all players immediately following suit. This is repeated every time the leader mentions the name of anything which really does fly, but if, for example, she should call out, "Elephants fly!" and any of the players automatically follow her flying movements (as they will) they must drop out of the line.

Alphabet Game.

The well-known Alphabet Game, about which one recreation leader said, "—than which there is no whicher!" is one of the best non-musical games in the repertoire of recreation leaders. It is not only a splendid socializer and fun-provider but it has also so many possibilities for variations that interest in it can be kept up for months. A brief résumé of the rules runs as follows: Two teams facing each other. Each team is given a complete set of the letters of the alphabet, one set black and the other red. Letters are painted on cardboard and are about ten inches high. Judges and audience at one end of the room. Players holding the required letters run to opposite end of room and hold letters on chests to form word. Team which first gets letters into proper place gets one point. A double letter is represented by wiggling the letter. When a letter is used twice in a word, as in senile, the "e" takes the first required position and then runs around to the other side of "l."

The "required words" form the basis for the many variations of this game. They are as follows:

1. Leader may call out these words from a list she has prepared. In the preparation of this list she tries to see to it that every letter gets called out a fair number of times, although the vowels will be used the most.

2. Contestants spell the words backwards.

3. Leader may give part of a well-known saying and the two teams spell the last word. For example:

a. "As pretty as a ——— picture."

b. "Make hay while the sun ——— shines.

c. "The soul of wit is ——— brevity."

4. The leader may name certain objects associated with

famous people and the two teams spell the name of the person. "Kite ——— Franklin"; "Whale ——— Jonah."

5. The Cross-Word Puzzle method may be used with synonyms, i.e., "What is a three letter word for angry?"

6. Leader may ask questions with rather obvious answers. Each team decides on the probable answer, the captains having the final vote. If judges call out, "Wrong!" they must decide on another answer but this rarely happens if the leader prepares questions which almost answer themselves. These questions may have to do with much discussed local civic problems; with Biblical history for a church party; or with pet hobbies of individuals present.

7. Numbers may be used instead of letters. Leader calls for, "957!" If there are more then ten players on a team the leader prepares a list of large numbers which call for duplicates like, "43,737!" but it is inadvisable to use more than twenty players on a team.

(Note:—Instead of having a time limit the leader may manœuvre things so that there is a tied score at about 11 or 12, and then announce that the team which wins the next point wins the game.)

Social Singing.

Just after refreshments, when some of the guests have finished and others have not, group singing is a very effective method for getting everyone back into the spirit of the party for the last few events of the evening. At first the music is general in character but when most of the guests have joined the singers they are divided into smaller groups for competitive singing, points being scored on volume; harmony in individual group singing; sweetest tone; oldest popular song; the highest and the lowest note possible for contestants from any group; the

most perfect discord from any group, each of the four parts choosing a key different from that of the other three parts. Judges announce their decision after each contest. For the general singing popular songs, old favorites, rounds, foolish songs and action songs are included.

An example of the action songs is the well-known "John Brown's Baby Had a Cold Upon Its Chest." This line is sung three times, and the song is concluded with, "And they rubbed it with camphorated oil." In the second round the word baby is omitted and each singer rocks an imaginary baby. Next, the word cold is also omitted and each singer sneezes violently. Then "chest" is omitted and singers slap their chests and emit hollow groans. "Rubbed" is next omitted and singers rub their chests and look distressed. Finally "camphorated oil" is left out and singers pinch their noses, indicating their feelings for the oil.

Another action song is the familiar "Eliza Jane." The verses are sung in orthodox fashion with singers seated but in the chorus whenever they sing, "Oooooo Eliza!" drawing out the "Ooooo," every singer rises, quickly raises his arms and wails, "Ooooo," and sits down again immediately, ready to rise and wail again at the next "Ooooo."

Foolish songs are best illustrated by the Ha! Ha! song. Guests sing any familiar song like the Farmer in the Dell using ha-has instead of words and alternating between scowls and smiles while looking at their neighbours. Or they may sing "Smiles" in the truly social manner which involves omitting the word "smiles" and substituting for it the sweetest possible smile directed toward one's neighbours. "John Brown's Body" may be sung in a dramatic fashion by omitting the last word; then the last two words, the last three words and so forth until all the

words except "John Brown" have been omitted, but during each omission all singers and the leader keep time with strenuous leading motions, nodding heads and tapping feet. A more difficult "omission method" is to sing two words and omit two words.

To make sure that all singers are paying the closest attention the leader announces that they are to watch her closely and to sing only when she sings, and stop the instant she stops, even though it should be in the middle of a note. "Hangover" voices are counted in each section to find out which section pays the best attention.

As a finale each group chooses a song and all groups sing at the same time, the judges deciding as to which song was done the most artistically.

Tricks

Entertainment.

1. During a rest-period one of the girls, standing in a doorway, gives a rather remarkable musical performance. She is announced as having the world's most wonderful range of voice and sings four verses of a song, each song in a different range, tenor, soprano, alto and base. But unfortunately, just as she is taking her bows the screen behind her falls down and shows a full quartette as a possible explanation of her remarkable range of voice.

2. In an interval between strenuous games a radio is turned on and the music and the speakers are enjoyed until the speaker of the moment suddenly becomes very personal, getting off hits on the various guests present. The explanation is, of course, the fact that a bona fide radio gives the first moment or two of the performance, but at a certain point it is shut off and someone

who is concealed behind a curtain gives the rest of the performance, speaking through a loud speaker horn.

3. It is a very easy matter to make one's own victrola records these days, and if the committee will prepare a carefully worked out dialogue, bringing in local hits and including the names of several of the guests who are sure to be present and then make a record of this dialogue the entertainment afforded will more than compensate them for their trouble.

Vision.

The leader picks out eight or ten prominent people in the audience, faculty members, officers of an organization, or leaders in the church or community. She asks each one to decide on some action which will involve large muscles, an action which they can perform while moving in a circle around her. Her eyes will be closed but if they do their stunts violently enough she assures them that she can guess what each one is doing, her impressions coming from the floor vibrations. While they are deciding what to do she tells the audience that there is nothing new in the world and that she is certain they can do nothing original enough so that she cannot guess what it is even though her eyes are closed. When they are ready she closes her eyes, standing in the circle they form and they begin their action. Some of them are elephants, others hop like kangaroos, one man walks on his hands and toes, but whatever they are doing she keeps urging them to do it more violently in order that she may get the floor vibrations more clearly. She has warned them too not, under any conditions to change their order of standing in the circle, as she has fixed each one in her mind as being in a certain place in the circle. The climax is

reached when they are performing at top speed. The leader suddenly claps her hands, all action ceases, and the leader's confederate calls out, "Now what are they all doing?" and the leader comes out of her trance and answers, very definitely, "Making idiots of themselves."

(Note:—When this game is used for a small group all guests participate.)

Encores.

1. A quartette of singers has been asked to give a number while guests are resting and even though the applause is only moderate they graciously return to give an encore. But something seems to have happened, for each one carefully sings on a key that is different from that used by the others while the accompanist has a little flight of fancy all her own and plays in a key that shows her individuality. The audience is more entertaining than the performance. No guest dares to look at his neighbour, for no one knows whether it is supposed to be funny or not. All performers should keep perfectly straight faces.

2. Performers announce that they will give a demonstration of the possible range of the human voice. They begin their encore by singing in a very low key, crouched down on their heels. Gradually they work up to a higher key and to a standing position, and then, leaping an octave or two and at the same time leaping onto chairs they finish the song "on high."

3. A popular song has been translated into four different languages and as a demonstration of the linguistic ability of the quartette each member sings this song in a different language, at the same time.

4. The quartette sings its first selection with a sheet drawn up in front of them under their chins. The en-

core is sung while they are apparently standing on their heads, for only their feet show above the top of the sheet, but just before they finish one of the assistants who is holding a corner of the sheet drops his corner and shows the singers with their arms upstretched, dressed in socks and shoes.

Table Knocking.

The leader tells the group about the difficulties of holding certain positions for even a very short time. She demonstrates by asking one of the men to put his head under the ledge of a small table, making sure that the ledge strikes the back of his neck. He is also asked to hold his arms straight out behind him and to hold that position while the leader strikes on the table three times. She knocks twice and decides to postpone the third knock for some distant date, proving her point that he could not hold that position until she knocked on the table three times.

Blindfolded Race.

1. Each of the four contestants is assigned to one of the four rows of eggs which have been placed on the floor. They are allowed to practise walking hurriedly down their individual racecourses in order to learn the position of the eggs and are then blindfolded and told that the contestant who first finishes his course without breaking any of the eggs will be given a prize. In the meantime the committee has substituted several soda crackers for each egg. The resulting consternation on the faces of contestants when they hear the crunching of the "eggshells" makes this a most effective game.

2. A washline is stretched across the room about two feet off the floor. Practise jumping is allowed before the blindfolders are put on. Contestants are then blindfolded and told to take their turns at jumping over the line. The washline has, in the meantime, been removed.

3. Tall, lighted candles are placed in rows. See number 1. The candles are extinguished after the blindfolding.

4. Obstacles like cushions, piles of books, pans of water and vases of flowers are used instead of eggs (see number 1) and are removed after the blindfolding.

Intelligence Tests.

Six or seven people who appear to be "remarkably intelligent," according to the leader, are lined up facing the group. The leader proceeds to test their mental ability.

1. They are asked to make a figure six with the right forefinger and a clockwise circle with the right foot.

2. Pointing to one person at a time the leader puts her finger on her eye and says, "This is my ankle," and quickly counts up to ten. Before she reaches "ten" the examinee must touch his ankle and say, "This is my eye!" Or the leader may say, "This is my ear," while she touches her toe, and the pupil touches his ear and says, "This is my toe."

3. The leader tells the group about the difficulties of spelling very simple words when they are given in a certain order. After making a great deal of this point she asks one of the players to spell the word "receive." The next player spells "believe," and no matter how he spells it the leader shakes her head sadly and says, "Wrong!" and quickly turns to another player and asks him to try the

word "believe." Perhaps he spells it the same way his predecessor did, but the leader smiles sweetly at him and says, "Try the word 'receive' now." But after he spells it she again appears to be disappointed and says, "Wrong!" and passes on to another player. This continues, in spite of the protests of the audience that the spellers *are* spelling the words "receive" and "believe" correctly, until a gleam of understanding appears on the face of one of the players. The leader does not permit this player to give the solution to the puzzle but again asks him to spell these two words carefully and distinctly, and when he has spelled them she shakes her head mournfully and says, "Wrong!" whereupon he triumphantly spells out, "w-r-o-n-g!"

4. The next word to be spelled is "Constantinople." Each player in turn is given a syllable, con-stan-ti-no—but that is as far as the game goes. After "con" and "stan" the leader smiles approvingly, but after the spelling of "ti" she shakes her head regretfully and says, "No," and starts again with "con." When she arrives at "ti" she warns the player to spell it just as it sounds, being careful not to spell "tea" or "tie" but "ti!" No matter how he spells it she again says, "No," regretfully and starts at the beginning. Finally someone interprets her "No" correctly and spells it "n-o," as being the syllable which follows "ti." These Intelligence Tests are usually concluded with the following game, Warfare.

(Note:—Intelligence Tests may be used for small groups by having all guests participate.)

Warfare.

1. The leader and five or six guests stand in a straight line facing the audience, playing the part of a general and

his staff. There should be a confederate in the middle of the line who will help to promote the grand finale. The general stands at the right of the line and gives orders to the one at his left, who passes orders on to his left-hand neighbour. This continues until the last one has received the orders and he sends them back to the general who then proceeds with the next order. These orders include:—

a. Eyes up!
b. Mouths open!
c. Down on one knee!
d. Down on the other knee!
e. Heads bent back!
f. Rights arms forward!
g. Left arms back!
h. Fire!

Each order is demonstrated by the action called for, and at the command to fire, which finds players down on their knees, eyes and mouths open, heads bent back and arms stretched forward and back, the general gives one lusty push—to the downfall of the staff.

2. The above game may be varied as follows:

a. Leader: "I see a ghost!" Left hand neighbour: "Where?" Leader: "Over there!" pointing with right hand.

b. The above remarks are repeated and after "Over there!" the leader crosses her arms and points with the left hand.

c. Leader opens mouth wide.

d. Kneels on left knee.

e. On both knees.

f. Bends head backward.

g. Pushes to the left.

3. A variation of "I" is to have a group made up of twelve or fifteen players who form a circle in front of the other guests, kneeling on the floor, shoulder to shoulder. The leader is in the centre of the circle and tells a fanci-

ful story of George Washington's cherry tree, bringing in many gestures which must be imitated by everyone in the circle. For example, she tells of the young tree spreading its branches to the skies, whereupon everyone spreads his arms. "Storms came and rocked the tree," and all arms wave wildly. Little George practising with his new hatchet is demonstrated by wild chopping motions. The story reaches its climax when George lifts his arms to chop down the tree (arms are swung over the right shoulder) "and bang! goes the cherry tree!" which is the signal for the leader's confederates who are scattered around the circle to push against their left-hand neighbours to demonstrate the downfall of the tree.

(Note:—When this game is used for small groups all guests participate.)

Rabbit.

The leader looks over the audience, explaining that she is looking for people on whom she can rely; that she does not want to make a mistake and choose players who say that they do not know the game "Rabbit" and then discover in the midst of the game that they do know it. She asks each "victim" carefully, "You *don't* know this game, do you?" If they answer that they do know it and she is suspicious she asks them to whisper to her what they think the game is. She finally lines up eight or ten people who assure her that they do *not* know the game. They face the audience and must imitate the actions of the leader. These actions are utterly ridiculous, as for example, growling like a dog and shaking one's head fiercely, or smiling fatuously at the audience with forefingers crooked under chins and cooing, "Oh you hooo!"

The last action calls for them to fall on their knees with a hollow groan, and then bend their heads back and open their mouths. When they are in this position the leader looks down the line anxiously, without changing her position, and with a worried look on her face says, "I'm a bit suspicious of you people. You really don't know how to play this game, do you?" and when they assure her that they do not she sighs regretfully and says, "I'm sorry, but neither do I!"

Is It This One?

Five perfectly innocent people are asked to stand before the group, and one of the other guests is invited to point to any one of them while the leader's back is turned. An assistant then asks the leader, "Is it this one?" or, "Is it that one?" and the leader knows exactly which one had been pointed at. To forestall the usual theories about "this" and "that" the assistant does not speak to the leader the next time, but simply points at the different players, and again the leader guesses which one had been pointed at. Various theories are advanced, but the leader does not allow for a flat ending to the game by permitting anyone to explain what he thinks is the solution. Instead, she invites him to take her place. After seven or eight rounds the solution is given. The five guests are silently numbered by the leader and her aide, numbering from left to right. The questions too are numbered and when the number of the question and the number of the guest coincide the leader knows that her aide has pointed to the designated person. For example, the aide points first to guest number 4 and the answer is, "No!" because the numbers do not coincide. The aide then points to

guest number 2 and the answer is, "Yes!" because the number of the question and the number of the guest coincide.

Impressions.

Five or six people are asked to sit facing the audience. Five different objects are shown to these players to prove that they have nothing about them which is deceiving. While the leader's back is turned they choose one of these objects and pass it from one player to another and then put it on a nearby table with the rest of the objects. The leader has told them that whenever any object is touched it always leaves a certain impression on the hands and that she can tell which object was passed by feeling their hands. She solemnly shakes hands with each one of them and then tells them which object was passed down the line while her back was turned. This is repeated several times, the audience trying to decide how the leader gets her "impressions." They very rarely succeed. The leader has a confederate in the line of players, and these two have previously numbered each article and fixed each number firmly in their minds. Then, while shaking hands, the number of the designated article is given to the leader by the number of pressures she receives from the hands of her confederate.

(Note:—When a small group plays this game all guests sit in a circle and pass the objects all around the circle.)

Magic Arithmetic.

The leader invites the group to choose someone who is known to be an expert in mathematics to come forward and to do some figuring on a blackboard which is in full

sight of the audience but cannot be seen by the leader. The mathemetician is asked to put down any number made up of three digits of descending value, like 732; to reverse it; to subtract the lower from the upper; to reverse the answer; to add the last two sets of numbers; to take the three digits on the left side of the answer and turn to the page of that number in some book which is handy; and finally to take the digit on the right side of the answer and count down from the top of the page to find the line corresponding to that digit, noting the first word in that line. When he finds that word he shows it to members of the group, and the leader, with knitted brows concentrates for a moment and then asks, "Does that word happen to be atrocious?" To the utter amazement of the group the word should be "atrocious," if the leader does her mental arithmetic correctly. She has seen none of the figuring and does not know the number originally chosen, but—if the above mathemetical rules are followed the answer will invariably be 1089, and the leader has previously looked up the ninth word on page 108 in the book which she seemed to pick up so casually, but which was, in reality, "planted" with an aide.

This and That.

The leader puts three rows of crosses on the blackboard, each row being made up of four or five crosses. The leader's aide turns his back while someone points to one of these crosses, and when the leader begins asking him, "Is it this one?" or "Is it that one?" he can easily tell which book had been pointed to. There are always theories as to the words "this" and "that" but instead of allowing guests to tell their theories the leader invites

them to take the place of her aide. She also makes the game more difficult by changing the inflection of her voice, the expression of her face, and the position of her hands and feet, leading the guests to believe that these things have something to do with her secret message to her aide. The real solution is that the two outside rows are secretly thought of as "this" rows and the middle row as a "that" row, and whenever a wrong pronoun is used in a row the aide will know that the leader is pointing to the designated cross.

Magic Photography.

1. A confederate is sent out of the room while the leader rubs a spoon over the face of someone in the audience, some guest in the front row whose name is well known to the confederate. The leader makes a great show of impressing the shape of the chin and nose on the spoon, having boasted that chemical reactions will make it possible for the aide to know whose picture was taken in this manner. The aide is called in and the leader shows him the spoon and says, "Well, let's get at it. Whose is it?" and the aide, after a careful study of the spoon says, "William Lane's." The solution is this: The first two words of any statement the leader makes begin with the initials of the person whose picture was taken.

2. Paper may be used instead of a spoon, the leader pressing the paper around the nose, eyes and mouth of the subject in order to get a good impression.

Magic Numbers.

1. The solution of this trick is like that of Magic Photography. The group decides on a number under ten and

when the leader says to the aide, "Go ahead and tell us the number," the aide, after a moment of unseen finger-counting, answers, "Seven!" the first letter of the leader's remark having given him the clue.

2. The group decides on a short, active verb and the leader gets it over to the aide by magic writing. This is done through fantastic motions on the floor with a cane, tapping on the floor with the cane, and by a few remarks. If the verb is "clap" the leader says, "Come over here and watch this," and proceeds to make several flourishes on the floor with the cane (which flourishes mean nothing at all!). Then she says, "Let's see now if you can't get it," and suddenly taps on the floor hard, just once. Finally, with more fantastic flourishes of the cane she says, "Perhaps you have it now," and the aide immediately begins to clap. The first letter of every remark gives the clue to the consonants, the taps stand for the vowels, and the magic writing stands for nothing at all. The vowels come in their usual order, a, e, i, o, and u, with one tap for "a," two for "e," etc., etc.

Mental Telepathy.

1. The group decides on some very large, noticeable object in the room while the leader is absent. She assures the guests that she can learn what object has been decided upon by reading the temples of the guests seated near the front. Her confederate is seated among them and when she says, "I wonder if it might be the piano?" and goes about feeling temples but getting no response from her aide she knows that it is not the piano. But when she finally names the right object and goes about reading temples her aide signals to her that she is right by gritting

his teeth together, and she cries out, "Yes, it *is* the davenport!" She is careful to go to two or three other people after having felt the temples of her aide in order to divert suspicion from him.

2. The group decides on any number under ten in the leader's absence and she guesses it by reading temples and counting the number of times her confederate grinds his teeth together.

3. The leader pretends to be looking in the audience for a good subject, one with "sensitive temples." The one finally chosen is her confederate, of course, and he goes out of the room while the group decides on some short active verb. He is brought back and seated and the leader practises mental telepathy on him by firmly stroking his forehead with well defined movements. After a moment or so the leader shakes her fingers and the subject jumps to his feet and starts to clog—which happens to be the verb decided upon by the audience. The method is as follows: "C" is the third letter of the alphabet so the leader rubs his forehead three times and presses down hard at the end of the third rub to show that the letter is finished. "L" is the twelfth letter so twelve rubs are used as a signal. "O" is transmitted with fifteen rubs, and "g" with seven rubs, the shaking of the leader's fingers at the end indicating that the word is finished. The aide should sigh, shudder, or pretend to go into a trance to give the performance an appearance of genuine thought transmission.

4. Eight or ten people write a single word on a piece of paper and then fold it over. The leader promises to read what is on these folded slips by rubbing them over her forehead. Picking up the first one she rubs it across her forehead, looks dreamy and says, "Kismet!" and then proceeds to unfold the slip, read it and immediately ask

the one who wrote "Kismet" to raise his hand. Someone does—her confederate, who had agreed to write that word. In the meantime the leader has seen what really was written on the first slip and she names that word after she has rubbed the second slip across her forehead, with the result that another hand goes up in acknowledgement. This continues until all slips have been read, after which they are passed around the audience as proof of the wonderful power of thought transmission possessed by the leader.

5. Three or four people are asked to leave the room while the group "thinks about some object to be used for a new mental telepathy process." The leader should be careful to make just that statement rather than to say anything definite about deciding on an object. When the first person is brought back into the room the leader asks him to keep his mind blank and to try to think of nothing in particular, to face the group and to let them get their thoughts over to him. All guests are asked to be as solemn as possible, to take a deep breath and hold it and to look straight into the eyes of the subject. After a moment he is asked to close his eyes and while they are closed the leader tells him that when she gives him the order to open his eyes he is to name the first object he sees, immediately. He is warned not to let his eyes wander but to fix them on the object to which they are guided and to name it at once. When he does this the leader and the guests express great disappointment at his failure to name the right object but then the leader upbraids the group for not concentrating enough and for the suppressed giggles which she heard during the concentration process. The subject is urged to try again and this second time he seems to be more successful, for there is cheering and applause. Bewildered as he is at his success he is allowed to sit down

in the audience and watch the other players brought in, one at a time for the same process, and then he discovers the secret of this mental telepathy process. The audience is instructed to look disappointed at the first object he names, and to cheer and applaud at the second thing he names, no matter what it is.

First Names.

The leader chooses five or six guests whose first names she does not know. She assures the group that she really does not know their first names but that she can get plenty of information about them, even to their unknown first names if they will follow instructions. They stand facing the audience while she faces them. They are to imitate every movement and every sound she makes but are to say nothing. The leader has prepared a series of ridiculous moans and groans and exercises which she proceeds to execute for imitation. After about two minutes of this she dramatically announces that she has found out what she wanted to know. Making a sweeping motion toward her examinees she cries, "Your first names? Baby!"

The Orchestra.

Five or six people are asked to leave the room and to come back one at a time at the leader's direction, prepared to pantomime the action of some orchestral instrument while the group guesses what it is. Pantomiming should be very dramatic. The leader expresses dissatisfaction with the instruments chosen and when the last player is about to come in the leader speaks to him privately and asks him to choose some instrument which will be difficult for the audience to guess, suggesting the accordion. The

audience in the meanwhile has been told of the hoax and when this accordion player starts pantomiming vigorously they guess every possible instrument except the accordion. Two or three people who have been coached even go so far as to suggest that he is pulling taffy or rocking the baby to sleep. When the leader sees that the height of the fun has been reached she says, "Oh do tell him what he is playing!" and another coached player calls out, "You are playing the part of the goat!"

Egg Balance.

Guests are asked if any one of them can hold an egg in two fingers, and when one of them volunteers, sure of the fact that anyone with unusual intelligence can do it, he is asked to stand facing a door which is opened just far enough to allow him to thrust two fingers through the hinged side. An egg is placed between his fingers—and the rest of the guests go on to another game, leaving him there holding the egg and perfectly helpless until someone takes pity on him.

The Biters.

Four or five people are asked to choose a piece of paper from a tablet. The leader explains that this is done in order to prove that there is nothing deceptive about the paper, and that if each one will fold his piece of paper, put it as far back in his mouth as is possible, and then bite into the paper so that she can get a clear impression of his teeth that she will be able to read his character very easily. While they are doing this she tells the audience all about the character-revealing properties of teeth; that impressions taken from teeth are easily read by the initiated, etc.,

etc. Finally the leader takes the papers on which the impressions have been made and after carefully studying them and making general comments on how interesting they are she looks at her subjects admiringly and says, "There is one characteristic which you all have in common. You certainly do bite well!"

Paralysis.

The leader chooses a subject for hypnotism and asks the audience for suggestions as to some action which she must make him incapable of performing, some action which involves large muscles. In the confusion of suggestions which come in she finally smiles at one of the players (her confederate) and says, "All right, I'll take your idea and make him incapable of standing up alone." The subject sits in a chair facing the audience and the leader sits facing him. She goes through a great many hypnotizing motions which he must imitate and finally she looks at him fixedly and says, "Now you are hypnotized and you cannot get up alone." He triumphantly stands up and says, "I got up alone all right," but the leader has risen at the same time and tells him, "Oh but you didn't get up alone. I got up with you!"

Imitation.

The leader asks the seated audience to follow her very closely and to try to imitate her remarks and dramatics. She says, "You without me," blinks her eyes, shakes her head, strokes herself under the chin or does a fancy dance step, using a high, squeaky voice, musical tones, or hollow, sepulchral tones, varying her action, her tone of voice and her facial expression each time she

makes the above statement. Different people in the audience are asked to stand and to imitate her exactly. No one succeeds until someone discovers that none of the byplay means anything and that the only thing of importance is to say, "You," without me.

"After——."

1. The leader's aide goes out of the room while guests decide on some object in the room. When he is called in the leader points to various things, asking if they are the designated objects, and when she points to the chosen object he instantly says, "Yes, that is what you chose." This continues almost indefinitely, for it is very difficult for guests to catch the fact that the leader is changing her signals. Guests invariably think that it is the well-known trick used in Black Magic in which the chosen object is always preceded by something that is black. It is more complicated than that. The chosen object is preceded in the first round by something red; in the next round by something white; and in the last round by something blue. Then the series begins again in the same order. But if the leader thinks that the audience is grasping the situation she says to her aide, "They are pretty bright, aren't they?" which is the signal to reverse the series to blue, white and red. After a few rounds of this the leader remarks casually, "Perhaps they're not so bright after all," which is the signal to go back to the original series, red, white and blue.

2. The chosen object may be something outside the room and is preceded by something which is four-legged; something which flies; or something which cuts.

Sense of Direction.

1. A picture of the head of a lion is drawn on a large piece of paper, the eyes having been made very large. Three or four men are asked to leave the room and are brought back one at a time to have their sense of direction tested. Each one in turn is allowed to look at the picture, is blindfolded, turned around three times and then told to poke the lion in the eye. He advances to where he thinks the picture is and just as he is about to give the lion a very healthy poke with his extended forefinger one of the leader's assistants gives this extended finger a very healthy bite.

2. Instead of the picture of a lion's head a ring may be suspended from a string and each contestant is asked to poke his finger through the ring.

Long Distance.

Six or eight guests form a line in front of the audience, men facing one way and girls the other, their arms locked. One end of a green string is given to the leader who stands at one end of the line, and the other end of the string is given to an assistant who stands at the foot of the line. Each player takes his part of the string and puts it between his teeth. The leader telephones to her assistant, "Hello there, New York! How are you?" New York answers that everything is going splendidly and asks San Francisco about the weather. They talk back and forth for a few moments and then New York asks San Francisco, "Had any good fishing out there lately?" and the answer is, "Well I should say so! Just look at the suckers on my line right now!"

(Note:—When this game is used for small groups all guests stand in the line.)

Swat.

1. Two blindfolded contestants kneel on the floor facing each other, with knees touching. Each one wears a little bell suspended on a cord around his neck, and has also been given a swatter made of several newspapers. These two players are to "swat" each other while the referee keeps score of the number of swats each one is able to give to his enemy. The one difficulty lies in the fact that the referee, who must of necessity keep close to the players, also wears a bell.

2. The contestants do not wear bells but call to each other continuously, "Where are you, Bill?" and "Right here, John!" They are allowed to dodge each other but must do so without moving their knees. After a few moments of this the referee whispers into the ear of the one who has been the least successful and then quietly removes his blindfolder.

Modern Shakespeare.

Old games, given a new name and a new dress, are often as successful as new games, and it is always possible to find guests who do not know the old game, "Gathering of the Nuts." The characters used are as follows:

1. A curtain. Some very tall, thin person, who is asked to stand listlessly at the back of the stage, arms and head hanging lifelessly, mouth open and with a vacant expression on the face.

2. Two footlights with red hair. They kneel in front with arms stretched up and mouths and eyes wide open.

3. Two trees who stand at opposite corners, backstage, with their thumbs on their heads and fingers stretched out.

4. A table. Two short, fat men who bend over till the tops of their heads touch.

5. A lamp. A tall person with a beaming smile. A silk scarf is thrown over the back of her head.

6. A clock. A sad looking person who keeps time with both forefingers and mournfully says, "Tick tock."

7. A davenport. Two strong men on whom the leader can count to be unruly, giving her a chance for reprimands when they talk to the heroine or mock the wooing of the hero. They kneel and face each other with hands joined.

8. A heroine who sits on the davenport. She should be light weight, mentally and physically.

9. A hero who kneels before the heroine and worships her. He should be a fat man who worships with ardour and with humour, again giving the leader an opportunity for advice to "stop making love as though he were going in swimming or taking setting-up exercises."

10. A villain who clutches the neck of the hero, ready to choke him at the leader's command. He is usually only too ready to play his part and must be restrained by force. After they are all on the stage the leader looks over each character carefully and gives each one a last bit of coaching, warning the davenport not to collapse and restraining the villain from choking the hero too soon. When they are all ready she turns to the audience and says, "I know you'll all be interested to know that the name of this little play is 'The Gathering of the Nuts!' "

(Note:—When this is used for small groups all guests are given a part.)

The Fortune Teller.

1. The leader tells the group of a marvellously gifted fortune teller who, while blindfolded, can read characters

in an amazing fashion. She is brought before the group, disguised of course, and blindfolded. The leader has a confederate in the audience who has been given a list of the four or five people whose characters should be read. No one knows this, naturally, so when the leader casually looks over the audience and says, "Just to prove to you that this fortune teller really can read characters I'm going to chose someone from the audience to pick out guests whose characters the fortune teller will read." After a moment or so she names her confederate who stands and after apparently studying the audience for interesting faces goes over to the first person on the list and without mentioning his name indicates that he is to go to the front to have his fortune told. The fortunes have been carefully thought out and memorized by the fortune teller, and when she gives an amazingly correct analysis of the subject's character and predicts a future for him that is in keeping with his present activities and inclinations the audience is usually very much impressed.

2. The blindfolded fortune teller may pick out guests at random and tell them in no uncertain terms just what she thinks of them and their faults and their futures.

CHAPTER IV

INDOOR RACES

These races may be used for either large or small groups, but for races which call for all guests it is advisable to limit the number in each team to six or eight couples, or twelve or sixteen contestants. The length of a course will have to be determined for each race by the leader who notes whether a course is too long or too short for continued interest. There are individual goals for each team. The grand march is used to divide the guests into lines of equal length.

Team Race (All players in single columns).

Members of each team place hands on the shoulders of the one in front of them, the leaders of each column having their arms folded and all players facing the front of the room. Entire team enters every event. Hands must be kept on shoulders. No event is won by a team if their line is broken at the finish. Events for a complete race are as follows:

a. Walk.
b. Skip.
c. Jump with feet together over a short course.
d. Walk and sing loudly.

Couple Relay Races (All players in columns of couples).

Each of the following events may make a race in itself:

1. Skipping rope, the first couple of each team being provided with a rope.

2. Partners face each other, arms stretched out with palms touching. Slide sideward.

3. Partners stand back to back, arms stretched out with fingers joined. Slide sideward.

4. Partners stand back to back with elbows locked. One of them faces the goal.

5. Partners place hands on shoulders, the girl facing the goal.

6. A different form of locomotion is used for every couple of a team. The first couples of each team are required to walk with stiff knees; the second couples of each team must jump with feet together; the third couples sing and clap hands. See The Changeable Grand March steps for required steps for other couples.

The Omelette (All players in two lines facing each other).

1. At the head of each line there is a small table on which are placed some of the things required for making an omelette. They include a frying pan, an egg beater, a mixing bowl, a pan of milk, a pat of butter on a knife and an egg. At the signal each group starts passing these things down to the end of the line, one at a time. When an article reaches the last player he shouts, "About face!" and his line faces in the opposite direction and passes the article back to the head of the line. Players again face the centre and start the second article down the line. The

egg is the last article to be passed and as no one knows that it is hard-boiled it usually causes considerable trepidation. The line which first completes the omelette without broken eggs or spilt milk wins the race.

2. Objects which are hard to handle are used for passing. For example: a cup and saucer, a wire hairbrush, an apple in a pie-tin, a pincushion full of pins, a broom, or a wastebasket.

3. A bell is passed down each line and if it rings it must go back to the head of the line to be started again. For the second round it may be passed with guests' hands held behind them, and for the third round guests face the front of the room and pass the bell back over their heads.

(Note:—In number 1 and number 2 players may be asked to pass objects with their hands held behind them; with crossed hands; with hands overhead while players face the front of the room.)

Matchbox Race (Two single lines, both lines facing the audience. Eight players in a line).

The first one in each line is given the cover of a small matchbox which he is to put on his nose and give to the person standing beside him. Hands must not be used, the cover being passed from nose to nose. The cover need not be sent back to the leader.

(Note:—When this is used for a small group all players form two lines which face each other.)

Stagecoach Race (All players in columns of couples).

The leader has prepared a nonsensical story in which there is repeated mention of words like: cowboys, guns, rattlesnakes and bandits. (See Modern Stagecoach.) The leader's assistants give one of these names to every

couple in the different teams. The leader reads her story and whenever she mentions one of the assigned names the couple from each team which was assigned that name races to the goal and back, and one point is scored for the team of the winning couple. The difficulty lies in the fact that the "cowboy" couple of one team may be at the front of the line while the corresponding couple of another team is probably at the extreme rear. The leader reaches the climax of her story when she calls out, "Ride her, cowboy!" which is the signal for all teams, as entire groups, to race to the goal and back. Partners link inside arms and put their free hands on the shoulders of the one in front of them when the entire team runs.

The Wand Race (All players in columns of couples).

1. The first couple of each team is given a wand. They run to the goal line where partners face each other and make an arch with the wand. As soon as they have done this all couples of their team run forward, pass under the arch and run back to their original positions. When they are back in line the couple holding the wand runs back and gives the wand to the new leading couple, while they themselves go to the end of the line. The new leading couple runs to the goal line with the wand, forms an arch and the same procedure is followed until the original leading couple is back in place.

2. The last couple of each team is given a short rope. At the starting signal they carry this rope over the heads of their team members and when they reach the front they lower the rope and start going backwards, forcing every couple to jump over the rope. When they get back to their starting point they give the rope to the new last couple and run to the front of the line.

Vehicle Races.

1. Four tall men on each team. In each of these races the first player of each team is given one of the vehicles and after he rides on it around his individual goal and back he gives it to the next contestant.

a. Hobby horses.

b. Kiddy kars.

c. Broomsticks.

d. Very small bicycles.

e. Kitchen chairs. Players ride astride a chair.

f. Rocking chairs. Players rock backwards to the goal and return.

g. Scooters.

2. Two couples to each team.

a. Small rug. Partners put their right feet on the rug and push with the left foot.

b. Small wagon. Girl sits in wagon and steers while man pushes.

c. Baby carriages. Contestants are all men. One man rides in the baby carriage and the other one pushes it.

3. Two trios for each team, two men and a girl. The men are given a folding chair and carry the girl who sits on the chair.

Cushion Race (Two couples to each team).

1. The man of each first couple is given an automobile cushion. First couples of each team run to the goal line where the man puts down the cushion, helps the girl to sit on it, gets her up, picks up the cushion and together they run back to give the cushion to the next couple. Partners must stay together. For the next event they may walk; then skip; walk backwards; the man kneels on

the cushion and the girl faces him while they sing up the scale together; walk, and make a complete circle whenever the whistle blows.

2. A folding chair may be used instead of the cushion.

Circle Race (All guests).

1. Four players make a chariot, two in front and two in the rear, all of them facing the goal with their hands joined so that they form a hollow square. For required steps in the different events see the Cushion Race.

2. All players making up the two chariots for each team are blindfolded. A short course is advisable.

Circle Race (All guests).

1. The grand march is used to bring the group into four columns. Each column forms a circle. All players with the exception of a starter and a "finisher" hold hands in a circle. The starter and the finisher stand next to each other. At the signal each starter starts weaving in and out of his own line, drawing all his followers after him, going behind one person, in front of the next, behind the next and so forth until he and his followers reach the "finisher," the end of their line. There is only one heat to this race.

2. Teams stand in columns. The first one of each column weaves his way back to the rear and calls, "Fore!" when he gets to the end of the line. Then the new leader repeats this and it continues until the original leader of the line is back in place.

3. Four circles as in number 1. Players are seated with the backs of their chairs turned to the centre of the circle. At the starting signal the captain of each circle stands up

and walks rapidly around his circle to the left. He is followed by each player in turn, as soon as the line of walkers passes his chair. The circle which first completes this round, each player sitting down in his chair as soon as he reaches it, is given one point. In the next round they are allowed to run; then to walk backwards; to skip; to sing loudly while they are walking; and finally to pick up their chairs and take them along.

Schoolroom Races (For not more than fifty guests).

1. Contestants sit in rows of chairs placed like seats in a schoolroom, with about eight in each row. At the signal the first one in each row runs around his row, touches off the player in the second seat and sits down in his own seat.

2. First player of each team writes a single letter on the blackboard, second player adds a letter, and so it continues until a word has been completed by the last player.

3. First player writes a whole word and players who follow him in turn add a word to form a complete sentence.

4. First player writes two numbers, second player two numbers directly beneath the first two numbers, etc., etc., the last player adding them up.

5. First player draws a line, second player adds another line to it, etc., etc., while the last player finishes the picture which must look like something!

Dress-up Races (Two couples for each team).

1. The first couple of each team is given a box which must be carried to the goal line and opened there. The

girl puts the frilly, dainty cap and apron on the man, together they run back to the starting point, put the cap and apron in the box, and give it to the next couple. A suitcase may be used instead of a box.

2. The box may contain a short skirt, a tight little hat, a gaudy scarf and a pair of long, cotton gloves.

3. At the goal line each man takes off his tie, gives it to his partner and asks her to put it back on him again.

Dizzy Racing (Four contestants who compete against each other).

Each contestant puts his forehead down on the head of a cane which is planted firmly on the floor and walks around in a little circle five times. After these five circles with his forehead on the cane he hurries to the goal and back—if he can. A short course is advisable.

Barrel Hoop Races (Six men to each team).

A barrel hoop has been placed on a table on the goal line opposite each team. Each contestant in turn runs up to his hoop, raises it over his head, pulls it down over his body, steps out of it, puts it back on the table and runs back to touch off the next player.

(Note:—When this is used for small groups all men participate.)

Roller Skate Races (Two couples for each team).

Each player wears one roller skate. Partners keep arms linked. Events include:

1. Skating to goal and back.
2. Carrying a raised umbrella.
3. Carrying a full glass of water.

4. Each player balancing a book on his head.
5. Partners waving their free arms.

Wastebasket Races (All players in single columns).

The first player in each team is given two large wastebaskets, one for each foot.

Stepping Stones (Four contestants to each team).

The first player in each team is given two small blocks of wood, one for each foot. At the starting signal he places one of these blocks on the floor and puts one foot on it; then he puts down the other block and places the other foot on it, and progresses to the goal in this fashion. Short course.

Chalk Line Races (All players in single columns).

1. A chalk line course is marked out on the floor for each team. Both feet must be kept on the line.
2. The first contestant in each line is given a pair of field or opera glasses, and must walk on the chalk line while looking through the large end of the glasses.

Limited Locomotion Races (All players in single columns).

1. Players put down the right foot and place the left foot directly in front of it, with the left heel touching the toes of the right foot.
2. Players take the fewest possible steps to the goal and back. Each team has a scorekeeper who counts the steps of each player.
3. The first player of each team jumps as far as he can with his feet together. The next player places his feet

directly in front of the first player's feet and then jumps as far as he can. The line which jumps the farthest wins the event.

(Note:—A very short course is advisable for numbers 1 and 2.)

Picture Race (Two teams with six or eight players on each team).

The figure of an armless man is drawn on a large piece of white paper for each team and is pinned on a heavy curtain opposite each line of contestants and in full view of the audience. Each player is given some "part" which is necessary for the completion of the picture, a paper eye, a paper arm, a shoe, an ear, a nose or a smiling mouth. Players run up to the curtain in turn, are blindfolded and then pin these paper accessories where they think they ought to go. As soon as they have done this they take off their blindfolders and rush back to touch off the next player. The team which first "completes" its picture wins the race.

(Note:—When this is used for a small group all players participate.)

Bag Burst Race (All players in single columns).

Each contestant is given a small paper bag which he is not permitted to blow up until his turn comes. The leaders of each line run to the goal, blow up their bags while at the goal and then run back to burst their bags on the shoulders of the next runners.

Indian Club Races (All players in single columns).

1. Three Indian Clubs opposite each team on the goal line. Runners must run around their three clubs.

2. The first contestant of each team knocks down the three clubs; the second sets them up; the third knocks them down, etc., etc.

3. The first contestants of each team are given three Indian Clubs which must be placed on the goal line. The second contestant brings them back; the third one puts them back on the goal line again, etc., etc.

4. A row of six or eight clubs is placed in front of each team. Contestants must skip in and out among the clubs to the end of the row and back.

5. One Indian Club with a beanbag resting on top of it on the goal line for each team. The first contestants in each team are given a beanbag which they must exchange for the one on their club.

(Note:—If a contestant knocks down a club he must set it up again before the race can continue.)

Obstacle Races.

1. All players in columns of couples. Each racecourse is obstructed with: Two chairs which face each other and over which couples must climb; a leader's aide at a certain point who makes contestants sing up the scale and then count to ten; two barrel hoops which contestants must draw down over themselves.

2. Four blindfolded contestants who compete against each other in racing over individual racecourses. Obstacles such as cushions, piles of books and footstools are placed along each racecourse.

Air Races (Two couples to each team).

Partners keep arms linked. Each of these races calls for a short course.

1. Each couple blows a balloon to the goal and back. Or a feather.

2. Each couple fans an empty eggshell. Or a piece of tissue paper.

3. Inflated paper bags are thrown to the goal and return.

Balance Races (All players in single columns).

1. Balance a wand on the left forefinger; or a potato on the toe of one's shoe; a hard-boiled egg on the end of a yardstick; a piece of wet soap on a silver knife; an orange speared on a pin; beans or peanuts on the back of the hand; beans or peanuts held between knitting needles or match sticks; or a handful of feathers on a saucer.

2. Each contestant balances a book on his head; or a beanbag; or an apple in a pie-tin; or shelled corn, rice or beans in a pie-tin.

3. Each contestant carries a lighted candle. If it goes out he must return to the starting point to have it relighted.

(Note:—Number 2 may be run in couples, each player having to balance an object on his head. Partners keep arms linked, even if one of them loses his object, in which case both of them must stoop to pick it up.)

Overhead Race (All players in single columns).

Players pass objects back over their heads. When an object reaches the last player he runs to the front of the line with it, taking his place at the head of the line while all other players move back one place. The same object is passed back again, and this continues until the original leader is back at the head of the line. Objects to be passed

may be Indian Clubs, beanbags, baseballs, or wands. See The Omelette Race for further suggestions as to objects to be passed.

Apple Race (For small group. Two players to a team).

Rows of apples, with four apples in a row, are laid out for each of the two teams. The first contestant of each team is given a spoon and a basket, is blindfolded and told to bring in his apples one at a time and put them in his basket which must be left at the starting point. While the next contestant is being blindfolded the leader puts the apples back in a row.

Hop Races (For small group. All players in single columns).

1. A row of six books is laid on the floor in front of each team. Players in turn must hop down the line of books on one foot, hopping *over* the books. Players may change from one foot to the other but they cannot touch both feet to the floor at the same time.

2. Players may weave in and out *around* the books instead of hopping over them, on one foot only.

Washline Races (For small group).

1. Players in single columns. Two people hold a washline on the goal line for each team. Each player is given two clothespins which must be pinned on the line.

2. Couples in columns. The line held for each team has in it as many knots as there are couples on a team. Each couple unties one knot.

Eating Races (For small group. All players in single columns).

1. The first player on each team puts his hands behind him and a large cracker is placed in his mouth. He eats it, and as soon as he can whistle the next player is given a cracker.

2. Crackers are strung on strings and suspended from a board on the goal line. Players in turn run up to the crackers, eat one, whistle, and touch off the next player.

Rolling Races (For small group. All players in single columns).

1. Roll an Indian Club to the goal and back, pushing the club with the toe. No kicking is allowed.

2. Roll a pieplate. If it leaves the floor or stops rolling it must be started again.

3. Roll a child's hoop, using a pencil as a pusher.

4. Using a wand as a pusher, roll a hard-boiled egg, a lemon, a potato, or a peanut.

Candy Race (For small group. All players in single columns).

A small branch on which have been tied small candies wrapped in paper is placed on a table on the goal line opposite each team. Each runner unties a piece of candy.

Jar Races (For small group. Three players who compete against each other).

1. An earthen jar, a pencil and a piece of paper are given to each contestant. Contestants sit on jars, place the left heel on the floor and the right heel on the left toe, and write their names on the papers given them.

2. Each contestant is given a candle and several matches and tries to light his candle while sitting on the jar.

Mental Race (For small group. All players in couples in column formation).

Players are seated. A long sheet of paper and a pencil are given to the first couple of each column. The leader reads aloud some short poem or song which should be familiar to everyone and then gives the signal for the race to start. The first man of each group writes down the first word of the poem, his partner writes the next word, and they pass back the paper to the next couple. If a player is unable to remember the word which comes in his turn he must write his last name instead. When the last player of a team has written his word or his name he runs forward to hand the "poem" to the leader who keeps score as to the time it takes each team to write the poem. When all the papers are in the leader reads them aloud, taking off one point for every time a name is used instead of the proper word, giving an extra point to the team which first finished its poem, and subtracting a point for the last team to finish.

Blowing Races (For small group. Four players to each team).

1. A lighted candle is placed on a table for each team. Each player in turn is blindfolded, turned around three times and told to blow out the candle.

2. Each player in turn walks backward to the candle and tries to blow it out without touching the candle or the table, and without turning his body around. Both feet must remain flat on the floor.

CHAPTER V

GAMES FOR SMALL GROUPS

All of the games listed under Mixers, In-Between Games, Moderately Active Musical Games and Indoor Races may be used for small groups.

The Wreck.

The captain stands in the centre of a circle made by the guests who are seated. Each player has been given the name of some part of a steamboat, like the engine, the oil, steam, wheels, rudder, coal, etc. The captain starts reading the story given to him and as each player's assigned name is called this player puts his hands on the shoulders of the one in front of him, the first player to be called putting his hands on the captain's shoulders. When all the parts have been assembled behind the captain he starts the boat, walking slowly around the room and still reading from his story. Gradually he walks faster and faster and finally breaks into a run. Suddenly he calls out, "But all at once there was an awful explosion which went bang! and the whole boat fell apart!" At the "bang!" all players and the captain run for a seat and the one who is left without a chair pays a penalty.

The story may have to do with a train trip, an automobile trip, a schoolroom, a picnic, washday, a kitchen cabinet revolt, or a merry-go-round.

Small Group Musical Chairs.

1. A circle of crosses may be marked on the floor with chalk. Players jump on crosses when the whistle blows. See Modern Musical Chairs for rules. Newspapers may be used instead of crosses.

2. Beanbags or Indian Clubs or books may be placed on the floor in a circle. At the whistle every player—except one—snatches up one of these objects. They are put back into position as soon as the leader sees which player was unsuccessful and removes one of the objects.

3. Cushions are placed on the floor in a circle. Players sit on a cushion when the whistle blows.

The Chase.

Players form lines of four (or eight, if guests number more than twenty). They take hold each others' hands across the lines of four, but at the leader's whistle take a sharp quarter turn to the right and quickly take hold the hands of their new neighbours. They take this quarter turn every time the leader's whistle blows. In the meantime It has been chasing one of the players down these streets and alleys and the whistle is blown just when It appears to be tagging his quarry. Neither one can dodge under or break through the arches formed by the held hands, but must go to the "corner" of the street or alley. As soon as It tags the runner a new It and a new runner are chosen.

Takeaway.

Each player takes a partner. Players kneel in a circle, sitting on their heels, partners across the circle from each other. The leader tosses a rubber ball to one of the

players and explains that the game simply involves tossing the ball to one's partner across the circle while the others try to intercept it. There are two rules, to the effect that no player may get up from the kneeling position except to retrieve the ball, and that no one can touch another player in trying to get the ball. Perhaps this sounds like an uninteresting game but experience will show that it is one of the most hilarious games ever invented.

The Pea-Shooter.

Two teams. The first player of each team is provided with a pea-shooter and a pea which is to be dipped in water and then shot at the large face drawn on a piece of blotting paper with charcoal. The one who shoots nearest the mouth gets one point for his team. A direct hit in the centre of the mouth is credited with five points. Slingshots and wet paper-wads may be used instead of pea-shooters and peas. If pea-shooters are used—*they must be hidden after the game is over!*

The Vacant Chair.

Guests are seated in a circle in which there is a vacant chair. "It" tries to get this vacant chair and all the others try to prevent him from doing so by constantly moving to the right and changing the location of the vacant chair. If It is able to snatch a chair for himself the person at the left of It's chair becomes the new It.

Indoor Ball Games.

1. Two teams. A line is stretched across the room about eight feet above the floor. Each team is supplied

with several beanbags and with a scorekeeper. Players throw beanbags over the line into enemy territory, trying to make them land on the floor before being caught. Scorekeepers keep a record of beanbags which land on the floor and credit the opposing team with one point every time a bag touches the floor. Snowballs made of balls of cotton with a bit of adhesive tape wound around them may be used in place of beanbags.

2. Soap bubbles are blown over the line. A score is made only when bubbles burst in enemy territory. If a teaspoon of glycerine is added to the soapsuds the bubbles are less liable to break.

3. Each team is given a pack of cards, one with blue backs and the other with red backs. Cards are thrown over the line (if possible) and cannot be caught. At the end of the game all blue cards found on the "red" side count for the blue team, and the same is true of the red cards found on the side of the "blue" team. Feathers with different colours of string attached may be used instead of cards.

Exchange.

1. Guests are numbered and seated in a circle. "It" is blindfolded and stands in the centre. Leader calls out, "7 and 12 change places!" and while these two are changing seats It tries to catch one of them. If he succeeds the person whom he caught becomes It and the former It takes his chair and number.

2. "It" is not blindfolded. All players and It must hop on one foot only. See Changeable Grand March Steps for further handicaps.

Chair Three Deep.

Players are seated in columns of chairs, which are arranged like the seats in a schoolroom. At the front of each column there is an empty chair, and the one who is being chased by It becomes "safe" by sitting in one of these empty chairs. Immediately everyone sitting in that row moves one chair back, crowding out the last player in the row, who gets up and runs, chased by It. If It tags a runner they change places. Rows should be short in order to give every player a chance to run.

White Elephant.

1. Guests are asked to bring some article, other than clothing, for which they no longer have a use. These White Elephants should be securely wrapped, and when they are turned in to the committee at the door the donor's name is written on the outside of the package. These may be distributed by the methods used in exchanging Antedated Clothes. After all of them have been distributed and opened each person gets up in turn, shows his gift, tells the name of the donor and also tells his motive in giving it up.

2. After all the gifts have been distributed the leader announces that they really represent some bad habit which the donor resolves to overcome and each recipient of a White Elephant gift, names the bad habit which the donor is eager to overcome.

Cordial Slap Jack.

1. Players form a circle, hands held behind them. "It" walks around the outside and slaps a hand. The player whose hand is slapped runs around the circle in one di-

rection and It runs in the other. When they meet they make a deep bow and smile sweetly to each other and then run to get the vacant place. The one who loses out becomes the next It.

2. Runners, when they meet, may be asked to swing each other around in a circle, holding both hands; or make an awful face; sing up the scale; shake both hands; or hop on one foot the rest of the way. See Changeable Grand March Steps for further requirements.

3. Players are in couples, all facing the centre. When tagged, partners run around the circle together with inside arms linked and greet the other couple in the prescribed manner.

Poison.

Players seated in a circle. One player is provided with a weighted bandanna handkerchief or a soft ball or a beanbag which he throws across to some other player. "It," who is in the centre, tries to tag a player while the handkerchief is in his possession and if he succeeds that player becomes the new It. Or if It catches the ball while it is going through the air the one who threw it becomes It.

Modern Blind Man's Buff.

1. One player is blindfolded. All other players are given one word of some familiar song which they must sing constantly while dodging the blind man. When he catches a player (who must continue singing) he tries to guess his identity, and if he is successful this player becomes Blind Man and all other players exchange their "words" with other players.

2. Every player except the Blind Man has a little bell

hung on a string around his neck. When caught a player must say, "How do!" to the Blind Man who tries to recognize the voice. If he succeeds he exchanges his blindfolder for this player's bell. The Blind Man may ask players to laugh instead of saying, "How do!"; or to cry; sneeze; grunt; whistle; give the call of an animal which he designates; sing the chorus of a song; answer three questions; or the Blind Man may be given a spoon with which he feels a player's face. Players are permitted to make themselves tall or small.

3. The Blind Man counts, "1-2-3," slowly, while all other players take three steps away from him. No one is permitted to move after "3." He tries to discover the identity of the person whom he catches, using any of the methods described in number 2. If he is unsuccessful he calls, "Scatter!" and everyone is again permitted to take three steps to get away from him.

4. All players but one have paper sacks over their heads. The extra player has a bell around his neck. The one who catches the "bell-man" takes off his sack and exchanges it for the bell.

5. Half the players have sacks over their heads and are seated in a circle with an empty chair beside them. All the other players then take one of these chairs and at a signal from the leader begin doing any of the things listed in number 2. As soon as a blindfolded person recognizes his right-hand neighbour he may take off his sack.

Beanbag Quoits.

Three concentric circles, the largest one about two feet in diameter, are drawn on the floor in chalk. Players form two teams, standing about ten feet away from these circles.

The first player of each team is given a beanbag which he tosses into the circle, trying to make it land in the centre of the smallest circle. The one whose beanbag lies closest to the centre gets one point for his team. A direct hit in the centre is credited with five points.

Fortune Spin.

Guests sit in a circle. The leader asks a question and then spins a bottle on the floor in the centre of the circle. The one to whom the bottle points when it stops is the answer to the leader's question. Questions may include:

1. Who likes himself best?
2. Who wears a wig?
3. Who has false teeth?
4. Who dyes his hair?
5. Who is an outrageous flirt?
6. Who wants to be married or married again?

Favours.

1. Favours are tied on the ends of strings. See Partners number 6 for hiding-places. Favours may be tied on the ends of strings and placed in a box which is then covered with crepe paper. At a signal from the leader all guests pull their strings and tear off the paper covering.

2. Favours are done up in tissue paper in deceiving shapes and are placed on a table. The first one to make a correct guess as to the contents of a package gets it. No packages may be opened until all favours are distributed.

3. Hunt for favours, using card clues. See Partners number 10.

4. Wrapped up favours may be bought with paper coins. Each purchaser must tell why he needs that particular un-

known favour and then must open it before the others to show them how it meets his needs.

5. The person who is distributing the favours is blindfolded and tosses the favours to the guests. As soon as a guest catches a favour he must move "out of range." When all favours have been distributed guests open them and demonstrate their uses. This rule is enforced, even though the mayor of the town gets a package of kid-curlers. These favours may be either useful like a lipstick, or noisy, and if they are the latter the leader should call for a grand march for which guests furnish the "music."

6. Favours may be drawn from a grab-bag.

7. A grab-bag may contain numbers only. After all the numbers have been drawn the leader calls the roll by number. A certain group of numbers call for a foolish stunt which the leader designates; others merit noisy toys; certain numbers require the holders to serve on the refreshment committee; and one lucky number draws a real prize.

Indoor Treasure Hunt.

See The Treasure Hunt under Picnic Games. Hiding places may be in the house or out-of-doors.

Blindfold Hunt.

Two teams, facing each other. One player from each team is blindfolded and these two players compete in searching for a large rubber ball which is placed on the floor. The one who finds it first wins one point for his team.

Pantomime.

Guests may be divided into couples or into two teams. Each couple or each team in turn continues pantomiming until the audience or the other team makes a correct guess as to the subject. If two teams are used and the room is large enough the teams may compete in getting new members. The teams stand facing each other with a space of eight or ten feet between them. If team A is dramatizing, just as soon as team B shouts out the correct guess team A runs for its home line pursued by team B, and anyone who is tagged goes over to team B.

Subjects for dramatization may be found under Dramatics. Some of the items listed under Biographies may also be used. For example:

1. One talent.
2. Ambition.
3. Worst fault.
4. Idea of a good time.

If guests are dramatizing in couples these Biography stunts may be governed by partners' initials. For example, under "worst fault" Walter Knight winks naughtily, and his partner, Gertrude Fowler, growls ferociously.

Another couple stunt is to have all couples assigned the rôle of some part of a large family. One couple is Pa and Ma; another, the twins; Grandma and Grandpa; Big Sister and her beau; Brother and his pal.

Quiet Games

Funny Face.

Players are seated in a circle, their faces drawn down into solemn expressions. No one is permitted to smile or laugh except when he receives a smile from It. The leader is the first It, and laughing loudly she suddenly be-

comes silent, wipes the smile from her face and throws it across the circle to another player who bursts into hearty laughter which stops abruptly when he throws his smile to some other player. Anyone who laughs or smiles out of turn is blacklisted.

If this game can be played while players are facing a large mirror it adds immeasurably to the difficulty of keeping solemn.

Double Meanings.

1. Guests are in couples. One couple decide on a word which has several meanings or applications and start a conversation on the subject but do not use the word on which they decided. As soon as anyone thinks he knows what word they are thinking of he joins in the conversation without telling his neighbours what he thinks the word is. For example, a couple may decide on the word "growth" and the conversation may run as follows: "It's what I came to college for." "Yes, so did I, but I wish it wouldn't work so well in my fingernails." "Well *I* wish it didn't work so well on our lawn. It keeps me everlastingly busy there." "My young brother fairly longs for it." "I do too, but mentally, only."

2. Partners may substitute the word "coffeepot" for the word decided upon, i.e., "I wanted a steak from a coffeepot and I found it too coffeepot for me, but oh the taste is coffeepot to me!" or, "The little coffeepot! She wanted a coffeepot coat but we couldn't find one that wasn't too coffeepot." The word is dear or deer, and when most of the guests have discovered that fact and have joined in the conversation the first couple to make the discovery is permitted to decide on the next word.

Modern Proverbs.

Guests are seated informally in two separate groups. Each player on one side decides on the first half of some proverb, while each player on the other side decides on the latter half of a proverb. The players of the first team stand up in turn and give the first half of a proverb and wait for the players of the other team, in turn, to finish the proverb for them. For example, one player may say, "He laughs best—" and a player from the other team finishes it with, "—who gathers no moss."

Garbled Answers.

1. Each guest decides on an object. The leader asks the same question of all the players in turn and they answer by naming the object they have chosen. The first question might be, "How did you come to this party?" and the first player's answer may be, "On my toothbrush!" After all the players have answered this first question they decide on different objects without knowing what the next question is to be.

Second question: "What did you bring with you?" Answer, "My kitchen sink!" Other questions may include, "What did you buy on the way down?"; "What did you see?"; "What did you eat?"; "What did you do?" In answering the last question whatever verb is used by the first player must be used by all the other players. For example, if the first player has decided on a lamp and answers, "I lit my lamp," every other player must "light" his object.

2. The leader's questions may be based on "Going to College." Questions may include: 1. How are you going? 2. Why are you going? 3. What are you taking

with you? 4. What will you buy en route? 5. What are you going to get from college?

Paragraph Fiction.

A melodramatic story is cut up into paragraphs which are mixed up and passed around to guests. The leader designates the person who is to start reading aloud, no matter whether his paragraph is the last in the story or part of the introduction. As soon as he finishes his left-hand neighbour takes it up and reads his paragraph. This continues around the circle with no pauses in the reading. Readers should "use elocution."

My Disposition.

1. Players in a circle. The leader says, "My disposition is awful!" The next player says, "My disposition is admirable," each player in turn giving a description of his disposition with an adjective beginning with "a." In the next round another letter is used. This may continue for four or five rounds.

2. "My neighbour has an *awful* face," or "My neighbour has an appetizing face."

3. "We are all gruesome!" or "We are all gluttonous."

4. "My sweetheart is elegant!" or "My sweetheart is everlasting."

5. Statements may be based on one's initials, i.e., Ben Price says, "I am Bewitchingly Pretty."

Millinery.

1. While the girls are busy in the kitchen each man is given a man's old hat. Brightly coloured ribbons and chiffons, flowers, feathers, hat ornaments, needles, thread,

pins and scissors are made available. Each man is given two minutes in which to add to the beauty of his hat. These hats are then passed to right-hand neighbours. Four intervals of two minutes each are allowed these milliners for the trimming of their hats. At the end of this time hats are slowly passed from one man to another for inspection, and at the leader's whistle each man puts on the hat he is holding and wears it during the supper hour.

2. Couples. Various pieces of cloth are added to the properties which are made available in the game above, hats being excepted. Each man is to make some garment for his partner with no help from her.

What Kingdom?

One player leaves the room while the other players decide on some remote object like "The smallest diamond ever found in the Kimberly Mines." On his return the lone player asks first as to what kingdom, animal, vegetable or mineral the object belongs and from then on he narrows down his questioning until he hits upon the object. The player who does this with the fewest questions is acclaimed the winner.

Advertisements.

A great many old magazines, several pots of paste and several pairs of scissors are made available. Using the pictures cut from advertisements guests may illustrate:

1. Proverbs which are written on the top of a large piece of paper given each guest.

2. Days of the week as I spend them. These are given to partners for signatures.

3. My life. These too are given to partners for signatures.

4. Any of the leader's directions under Biographies, after number 11, may be illustrated by advertisements. The leader may choose eight or ten of these, like number 19, "My one claim to beauty," and write them out on a blackboard. Partners sign each other's illustrations.

5. Couples. "What I think of my partner." One man thinks his partner is a peach so he cuts out a picture of a peach; but she is too fat so he adds a reducer; and she hasn't a musical voice so he adds a box of coughdrops.

Modernized English.

Guests are seated in two rows, facing each other. Each player has been asked to have a slang expression ready. The leader calls on different players from the two teams alternately, and anyone who cannot immediately give a slang expression which has not been given before loses one point for his team.

Watchful Spelling.

1. Guests are seated in a circle. The leader starts the spelling with any letter and the player to her right adds a letter. This continues around the circle, but any player who inadvertently finishes a word can only "Baa!" loudly every time his turn comes.

2. The players count around the circle and every time they come to a multiple of the number "7" the player whose turn it is must stand up and "Baa!" loudly instead of naming the number. Anyone who makes a mistake is required to stand up and whirl around once, every time his turns comes. An additional whirl is required for every additional mistake.

Backward Spelling.

1. This is like a regular spelldown except that words are spelled backward, and instead of dismissing players whose spellers do not go into reverse quickly enough a score is kept of each error. This score is announced as each new word is given out. The leader has a time limit for this backward spelling, but it must be admitted that she makes this a flexible rule in order to run up a tie score.

2. Words are spelled as usual except that no vowels are allowed. A speller must say his own name instead of using a vowel.

Small Talk.

1. Each man is given an even number and each girl an odd number. The leader announces the conversational schedule for the guests, by calling out, "Number 2 find Number 7!" pairing off every man with a girl for two minutes of conversation. The next schedule calls for a complete change of partners, and this continues for ten or fifteen minutes. Subjects for conversation may be found in Limited Conversation under Mixers. The circle formation of that game may also be used.

2. Girls are seated in a circle, with an empty chair on either side of every girl. Men may sit down in any chair for the first conversational moment and then progress to the right every time the whistle blows. See above.

Headwork.

1. Two teams, seated facing each other. Leader calls out a letter and first player of each team names a city beginning with that letter and tells where it is located be-

fore leaders count to ten. Second players on both teams are then given another letter, and so it continues down the line. A score of the failures for each team is kept. Rivers or lakes or mountains may be names in place of cities.

2. Leader may ask players to name animals or flowers or birds.

3. Leader may name a famous city and ask for its location. The first one to answer correctly gets a point for his team.

The Literary Hour.

This game should be played before an open fire. Powders which produce coloured flames are thrown into the fire.

I. Each guest is given a small stick and, in turn, throws it into the fire. While his stick burns he tells a story.

2. A ball of yarn, made up of different pieces of coloured yarns, is handed to a guest who starts to unwind the yarn slowly, meanwhile telling a story. As soon as he comes to the end of his piece of yarn he gives it to a neighbour who repeats the performance. At the end of each piece of yarn there is found a favour or a paper cap.

3. One of the guests is given a little rubber ball and he starts telling a story. He must talk for at least two minutes after which time, catching the leader's signal he is privileged to toss the ball into the lap of another player who continues with the story.

(Note:—If the leader is sceptical about the possibilities for interesting story telling on this plan she may ask the guests to be prepared to tell any good story of their own experience when their turn comes; or to sing a song if they *can* sing; or to give any performance which will be of interest to the group.

4. Each guest has been asked to be prepared to give a brief résumé of a very exciting story, but no storyteller will be allowed to finish his story. Just as the climax is reached and everyone is eager to hear "how it came out" the storyteller stops, gives them the name of the book and invites them to read it for themselves.

Writing Games.

Each guest writes his name on the top of a piece of paper and folds it over. One assistant collects the men's papers and another collects the girls' papers. Men are then given girls' papers and the girls get the men's papers, but no one is allowed to look at the name written under the fold at the top of his paper.

1. Each guest writes out the days of the week on the left margin of his paper and proceeds to tell what he did on those days. When they are finished they are collected, mixed up and again passed around and each guest reads the diary he holds, first telling whose diary it is.

2. Each guest writes, "I confess that I ——— (i.e., "use lipstick"). See number 1 for directions for reading.

3. Four or five things which it behooves the unknown person to consider his duty.

4. "I wish that I owned——." Name four or five objects.

5. Each guest writes the names of five of his most cherished possessions which he is willing to sacrifice to someone who needs them more than he does. The papers are again folded over and passed to one's neighbours who add the names of five people. After being folded and passed again players add five reasons why these unknown people need to have certain things willed to them. The

papers are read aloud. The following statement is typical. "Deacon Stead wills his beloved false hair to Miss Gerard because she needs a new kitchen sink."

6. Each guest names a predicament. After they are folded over and passed on the next player names a solution to a predicament. "Mrs. Brown lost her pocketbook and had to take quarts of Cod Liver Oil."

Boomerang.

Couples. Without being warned as to what will be asked of them men are to talk to their partners for two minutes, explaining some mechanical process to them, i.e., "How steam makes power." Girls then give the men some domestic information, perhaps on how to make a meringue so that it will stand up. At the end of these conversations men and girls are separated and each person writes out an explicit account of his partner's conversation. They may also be asked to describe the clothes worn by their partners, and the colour of their eyes and hair. These are read aloud by the leader during the supper hour.

Coöperative Statements.

1. Each guest is given three slips of paper numbered 1, 2, and 3. On the first one he writes a name; on the second an action; and on the third a place. These slips are collected by three people, each one collecting only slips of the same number. Each guest is then given three slips, one of each number, and reads, in turn, from his numbered slips in their correct order. He adds "and I" to slip number 1. For example, one player may read, "The *Baptist Minister* and I were *playing Chopsticks* on the *schoolhouse tower.*"

2. Guests are given two slips apiece and they are asked to write a question on one and answer on the other. See rules in number 1. Result: "What does the leader like better than anything else?" Probable answer, "A complete set of gold teeth."

3. Two slips apiece. The leader asks, "What would you do if—?" and each guest writes a predicament like, "If I lost my hair," and a solution like, "Buy a transformation." See rules in number 1. After these have been mixed up and passed around each guest precedes his statement with, "What would I do if—."

4. Two slips. On one the name of some tradesman, professional person or artisan, and on the other some object peculiar to him. See rules in number 1. In their statements guests are to add the additional phrases, "bowed to the queen" and "offered her a." For example, "The *schoolteacher* bowed to the queen and offered her a *pick-axe!*"

Amateur Poetry.

Guests are in couples. Partners work together in writing limericks of four lines. Requirements are as follows:

1. Rhyme advertisements.
2. Use alliterative words for each line.
3. Subject: "Things we hate."
4. Leader gives out a question and a noun to each couple. For example, "Why did I come to this party?" and the noun "fun."
5. Each couple writes one line, folds it over, hands it over to the couple at their right and tells them the last word. This continues until four couples have written a line for each poem.

6. Each couple chooses a limerick or the chorus of some song as the basis for revised poetry. The first two letters in any two words in each phrase or line are interchanged. For example:

"I have a norse, nis hame is Hapoleon; named him for his pony bart.
He can hin any wace re huns in—if he's had the stroper part."

7. Each couple writes one line of some well-known nursery rhyme or limerick and folds it over and passes it on to the couple at their right. When they receive the folded-over paper from the couple at their left they write the second line of the rhyme they chose, fold it over and pass it on. This continues until each couple has written the four lines of their rhyme on different pieces of paper. The result of one such bit of poetry might be:

"I had a little pony,
His fleece was white as snow.
And when the pie was opened the birds began to sing,
So she spanked them all soundly and sent them to bed."

Alphabetical Love Story.

Each couple writes a love story alphabetically. "Anna Benson came down early from Glenn House in Jack Knight's light motor——."

Train of Thought.

The leader announces a word like "ice-cream," and all players are given three minutes in which to write down

in order the words that are brought to his mind by thinking of ice-cream. The one who writes the most startling list is given a prize.

Handicraft.

1. Guests are given cards, darning needles and a piece of coloured yarn. They stitch the outline of an elephant; or their right-hand neighbours; or the leader; or a flower; or a bird.

2. Each guest is given a piece of paper and is asked to tear out the above figures.

3. Guests are given paring knives or jack-knives. They carve faces out of apples and figures out of carrots.

4. Men dress a clothespin or embroider a small doily within a five minute time limit, while girls darn stockings left-handed.

Amateur Art.

1. Each player draws a human head, folds it over and passes it to his neighbour. Then he draws a neck, a pair of shoulders, arms and waistline, folds it over and passes it on. Next, a skirt or a pair of trousers. Finally he draws a pair of feet and signs his name. All pictures are then opened up and passed around. As a variation of this players may use animals for their models, drawing:— an animal's head, body and legs, and tail.

2. Each guest draws a picture of some other guest. The artists' names are not signed. Pictures are collected and displayed on a curtain and players guess the model for each picture. Artists must finally claim their handiwork.

3. Each guest is given a sheet of paper on the back of which is written the name of the thing he is to draw. They all start drawing at once but must keep their eyes fixed on the leader while drawing. The pictures are passed around and each guest writes on each picture just what he thinks it is supposed to represent. Each artist in turn finally announces what his subject was.

4. Each artist puts five dots anywhere on a piece of paper. These are exchanged and artists draw pictures of an animal, using the dots as an outline. Names are signed.

5. Artists draw silhouettes of right-hand neighbours and present them to these models.

6. Each guest makes a sketch to represent what he does on the seven different days of the week. Names are signed and pictures are passed around.

7. Illustrate some familiar song; or some historical scene like "Crossing the Delaware." Names are signed on the back. Pictures are passed and guests write their guesses as to what was being represented.

8. a. Partners, one an artist and the other a teacher. Each teacher is given a subject but cannot tell the artist what that subject is. The teacher can give the artist just one direction at a time. For example, if one teacher's subject is "Elephant," she may say to the artist, "It has huge feet," and the artist draws two huge feet. Next, "It has a tiny tail," and a tiny tail is attached. Three minute time limit. Names of teacher and artist are signed. Players guess the subject for each drawing.

b. Each couple in turn performs at a blackboard in front of the others. See "a."

c. The leader acts as the teacher and all the guests act as artists.

Biographies.

Each guest is given a pencil and a long sheet of paper and is asked to write out a biography of one of the other guests. They follow the leader's directions, numbering each response. It is not until the biographies are finished that they get the full import of their responses, for while they are being written the leader simply says, "Write a number," or "Write an adjective." When they are finished the biographies are collected, mixed up, and again passed around, no guest being permitted to keep the paper he wrote. The leader then asks each person in turn to read from his biography in response to her questions. For example, question number 1 on the leader's outline is, "When were you born?" and each player in the circle reads the first response on his paper which is a date, probably something like "1492!" The following outline may be used either in part or in full:

Leader's Directions to Guests

Write:—

1. A date.
2. A number.
3. A number.
4. A number.
5. A number.
6. A number.
7. A number.
8. A number.
9. A number.
10. A percentage.
11. A percentage.
12. A color.
13. Two nationalities.
14. A descriptive adjective.
15. A descriptive adjective.
16. A descriptive adjective.
17. A descriptive adjective.
22. A virtue.
23. A duty.
24. A talent.
25. A sport.
26. A worldly possession.
27. An action.
28. An action.
29. A beauty aid.
30. An illness.
31. A medicine.
32. A fault.
33. An animal.
34. A distinctive odour, like that of fresh bread.
35. A food.
36. A flower.
37. A colour.

18. A descriptive adjective.
19. Some part of a face.
20. A bad quality.
21. A good quality.
38. A trade.
39. An action.
40. A proverb.

Leader's Questions After Biographies are Finished

1. Date of birth?
2. Weight?
3. Girth?
4. How many teeth?
5. Head size?
6. Size of shoes?
7. Age?
8. How much money?
9. How many years to live?
10. Degree of conceit?
11. General rating in eyes of the world?
12. Colour of eyes?
13. Ancestry?
14. General appearance?
15. How you'd like to look?
16. Your singing voice?
17. Your disposition?
18. Your state of mind?
19. Your one claim to beauty?
20. Your worst fault?
22. What quality you detest?
21. Your one redeeming feature?
23. Your hope of reform?
24. Your one gift?
25. Your idea of a good time?
26. Your one desire?
27. What you'd do with a million dollars?
28. How could you become more popular?
29. Your most prized possession?
30. The reason you are so ornery?
31. A cure for it?
32. What should you give up?
33. Your favourite pet?
34. Your favourite perfume?
35. Your favourite dish?
36. What flower expresses you?
37. What colour expresses you?
38. Your ambition?
39. Your probable future?
40. Advice you ought to follow?

(Note:—These biographies may be applied to the sweetheart, wife or husband of each guest.)

Initial Biographies.

Each guest writes his initials at the top of a long sheet of paper. These papers are collected, mixed up and again passed around. The numbered questions asked by the leader should be answered with words beginning with the initials at the top of the paper. Any or all of the leader's questions (not the leader's directions) listed

under Biographies, with the exception of numbers one to eleven, may be used. When the Initial Biographies are finished they are given to the people whose initials are at the top of the paper, and are read aloud in response to the leader's questions as in Biographies.

Health and Happiness.

1. Each guest writes the letters of his name down the left margin of his piece of paper, each letter on a separate line. He exchanges papers with his partner or his neighbour. All guests write out recipes for health and happiness for each other, all words being based on the letters at the beginning of each line. These recipes are read aloud.

2. One's possible and probable future professions are based on these letters.

Word Golf.

Players are given a word like "dry" and are asked to change it to "wet" changing only one letter at a time, i.e., dry, day, may, mat, met, wet. The player who makes the change in the fewest number of words wins one point. About ten words are given out for this golf game, each transition more difficult than the last.

Partners

1. Girls and men are given duplicate cards on which have been written two-word descriptions, i.e., sweetest dispositions, prettiest hair, largest feet, worst flirts, or dreamiest eyes. The man with the sweetest disposition finds the girl with the sweetest disposition, and during refreshments all couples tell how they were described.

2. Men walk through the girls' cloakroom, choose a hat

and put it on. The owners of the hats claim their partners.

3. Men are given inflated paper bags. They explode them to find the names of their partners written on the inside of the bags.

4. Men, in turn, spin a pie-plate while the leader calls out the names of the girls present. The girl whose name is called just as the pie-plate falls to the floor becomes the partner of the pie-plate spinner.

5. a. Men in turn do stunts according to the directions on their cards, like imitating an aeroplane or any other toy; imitating the call of an animal; or singing the chorus of a song. The girls hold duplicate cards and claim their partners when they recognize their stunts.

b. All the men may do their stunts at the same time.

c. All girls and all men do the stunts called for, at the same time. This is especially successful when the animal calls are used.

6. a. A string maze is arranged for each man and at the end of the maze he will find his partner waiting for him. The strings are wound around the furniture, over chandeliers, under rugs, down a passageway, around the posts of a staircase, etc., eventually leading the man to his partner who holds the end of the string.

b. A paper heart is suspended in a doorway. The heart has a large hole pierced in its centre and strings are drawn through this hole, half as many strings as there are guests present. Each man takes hold of a string on one side and girls take hold of a string on the other side. At a signal they all pull down without letting go their strings, and by straightening out the tangle of strings find out who is at the other end of each string.

7. a. Girls go into another room and each one puts one

slipper in a basket. The basket is taken into the men and each man takes a slipper. Girls are lined up behind a curtain with slipperless feet thrust out from under the curtain. Men fit their slippers to the right foot.

b. Men line up behind a curtain with only their feet showing. Each girl, in turn, is privileged to choose a pair of feet. Hands or noses or one ear may be thrust through a paper curtain and girls choose their partners by these features.

8. a. Girls and men draw duplicate numbers and line up on opposite sides of the room. The first man calls out his number and pays a sweet compliment to his unknown partner. When he has finished the girl with the corresponding number steps out of her line and claims him for her partner.

b. The leader makes a list of the girls' names and places a number opposite each name. Each man is asked to choose any number up to the highest number on the girls' list.

9. a. Girls line up in a row. Men are blindfolded and shake hands with the girls in complete silence. When men find a hand they like they draw the owner of that hand out of the line.

b. The leader is blindfolded, and chooses a man from the men's line and a girl from the girls' line and these two become partners.

c. Girls make a circle. Men, in turn, are blindfolded, given a cane, placed in the centre of the circle, turned around three times and then point out the girl they want for a partner.

10. All men and girls are given cards which guide them to a certain destination where each one will find another card which will direct them to another destination and an-

other card, and so forth, the goal being one's partner. After having looked in some five or six different hiding-places for further directions each guest finally arrives at the place where he or she will find a partner. Everyone hunts alone, but the two people who are to become partners have the same final goal.

11. a. Girls form one circle and men form another circle across the room. Each circle is provided with a small rug over which the players must march. The man and the girl caught on their respective rugs when the whistle blows become partners.

b. Both circles are seated. The leader removes one chair from each circle while each group marches around its circle of chairs. At the whistle they all scramble for a chair and the man and girl left out each time become partners.

12. Girls file past a table and sign their names on hearts on the reverse side of which has been written, "I give my heart to ———." The hearts are then turned over so that no names are visible and each man is given one of them. The leader proceeds to ask each man in turn, "To whom do you give your heart?" and the men answer by saying that they give their hearts to ——— (the name on the reverse side of the heart).

13. Commonly used phrases such as "As neat as—a pin," or "As busy as—a bee," or "As pretty as—a picture," are written out and then cut into two pieces. Girls are given the first halves and men the latter halves. Familiar rhymes or mottoes may be used instead of phrases. Or states and their capitols, like Albany and New York, Springfield and Illinois.

14. a. On arrival each man is quietly asked to name his favourite dish. The leader lists this with his name.

Just before refreshments she gets out this list and asks, "What girl likes hamburger better than anything else?" and the girl who answers is given Mr. Hamburger for a partner.

b. Pork and Beans look for each other, as do Steak and Onions, Bread and Butter, and Lamb and Mint Sauce. (See number 13.)

15. Jack and Jenny, Teddie and Tillie, Roland and Rosie, etc., are written out on cards for the men and the girls. Jack and Jenny find each other, and at refreshment time all couples are asked to tell their new names. Mr. and Mrs. Pickledorfer, or Mr. and Mrs. Katzenjammer may be used instead of first names.

16. See:

a. Large Group Coupling.
b. Superlatives.
c. Reflected Fortunes.
d. Truth.
e. Guessing Names.

Fortunes

Fortune Gifts.

1. Very inexpensive symbols may be bought for representative fortunes, things like a toy balloon, a tiny flannel horse, a package of gun, or a doll-house washboard. These gifts are placed in a grab-bag and each guest is given one grab. During refreshments each guest in turn displays his gift and the leader foretells his future by means of the symbolic gift. Her prophecies should be as far-fetched as possible. For example: The package of chewing gum shows that its holder will undoubtedly be-

come a telephone operator. Other gifts and their meanings may include:

a. Horse—a blacksmith.
b. Balloon—a gas man.
c. Tube of cream—a beauty operator.
d. Tin horn—an advertising expert.
e. Toy Ford—a farmer.
f. Wheel—a psychiatrist.
g. Plumber's license—a wealthy man.
h. Many-coloured heart—a sailor.
i. Washboard—a reducing expert.
j. False nose—a detective.
k. Piece of clay—a ditch-digger.
l. Old shoe—antique collector.
m. Key—a night scrubwoman.
n. Ear muffs—a piano tuner.

A classified telephone directory and a dictionary offer unlimited material for these occupational fortunes, material which will not be the usual "spoon—a lover," "thimble—a seamstress," or "button—a bachelor" fortunes.

2. These symbols may be hidden all over the building and each guest is obliged to hunt for one.

3. Symbols may be placed on the floor in a line. Fruit jar rubbers are used like quoits and each guest "rings" a fortune with his rubber ring.

4. They may be placed in a tub of water and guests fish for them with bent pins on a string. Or in sand and guests dig for them.

5. Very small symbols may be tied to the stems of apples which are placed in a tub of water. Guests bob for them or spear them with forks, the handles of which are placed in their mouths.

6. See Favours.

Initial Fortunes.

1. The leader places several soup paste letters in a tub of water and guests fish for a letter with a bent pin on a string. Each letter is the initial letter of some fortune which she has listed on her schedule and when all guests have fished out a letter she interprets them. A "c" foretells that its holder will become a crook, or a chauffeur, a chiropractor, or a choir-leader; a "d"—a druggist or a ditch-digger; a "p"—a porter, or a professor, or a paper towel maker. See Fortune Gifts for other interpretations.

2. An apple is peeled and the peeling is thrown over the left shoulder. The initial it forms is interpreted by the leader as in the game above.

3. Letters are cut on a pumpkin and guests spear an initial with a long pin.

(Note:—Instead of foretelling future professions these initials may be interpreted by adjectives describing a present or future husband or wife.)

Number Fortunes.

1. The leader has prepared a list of ridiculous fortunes which are numbered. Each guest is asked to choose a number and when he has done so his fortune is read aloud to him.

2. These fortunes are numbered to correspond with a row of twelve lighted candles which are placed on a table, and which represent months of the year. Guests are invited to blow out the candles while blindfolded. Each candle which is blown out predicts some part of the fate awaiting the guest who blew it out. For example, candle number 4, which represents April, predicts a vast amount of foolishness in love affairs for the coming year; candle

number 6, representing June, predicts certain marriage or re-marriage in the coming year; candle number 11, representing November, predicts great pain, distress, illness—and Castor oil.

3. Fortunes are numbered to correspond with the notes of the lowest and highest octaves on the piano. Guests in turn strike one of these notes.

4. Coloured slips of paper are numbered and hidden in difficult places. Each guest searches until he finds one.

Couple Fortunes.

A witch has prepared a list of fortunes which have to do with two people. Guests are lined up in couples and the blindfolded witch takes each couple in turn and tells them how their fortunes will affect each other. She may tell couple number 1 that one of them is going to lose all his teeth in the coming year because of a disagreement with the other who is violently jealous. Couple number 2 is told that one of them is going to take a trip around the world to get away from the violent affections of the other.

Reflected Fortunes.

Men are taken into a darkened room and girls into another room. The girls are brought in turn to the doorway of the men's room, are given a lighted candle and a mirror which they are told to hold over the left shoulder in order to see the face of the man they are to marry or should have married. The men, who are in ignorance of this procedure, are brought to the doorway in turn to look into the mirror and get their partners—for supper only.

Real Fortunes.

With a little study and effort the leader may procure information on Signs of the Zodiac in a public library, and the appropriate information for each month can be given to each applicant. Handwriting, Thumb Prints and Palmistry too, are worth the study they require.

Food Fortunes.

Certain articles of food are attached to a line. Each guest is privileged to bite off one "food fortune" while blindfolded. These food fortunes may include:

a. A piece of pork—a politician's career.
b. A pickle—at least a year of "being in a pickle."
c. A piece of dough—a "soft time."
d. A red pepper—a spicy life.

Advertised Fortunes.

1. Pictures are cut out of advertisements and are pinned on two large curtains, one for the girls and one for the men. Guests are blindfolded and in turn pin slips of paper which bear their names on these pictures. The interpretations are read aloud after each guest has chosen a picture. For example, the lady who is shown standing on a scales and viewing with alarm the figures which it shows foretells the life of a politician's wife, while the man whose bunion radiates electric sparks foretells a future as a tax collector.

2. Pictures of certain drugs may be used. They represent remedies for future ailments, i.e., a tube of shaving cream—too rapid growth; hair ointment—domestic difficulties.

Wishing Fortunes.

1. Two wet appleseeds are placed on eyelids while guests make two wishes, one for each seed. The seed which stays on the longest shows which wish will come true.

2. Two tiny candles are lighted while two wishes are made. The one which burns the longest foretells the lucky wish.

3. Two tiny lighted candles are placed in nutshells and floated in a basin of water. They foretell the outcome of two wishes:—a straight course; an uneventful, unsuccessful course; or a stormy, eventually successful course. If a very small quantity of water is constantly poured into the basin at the starting line of these cruisers it will add greatly to their action.

4. Chestnuts are "wished on" and placed in an open fire. If they jump out of the fire it means failure; if they pop up and down but stay in the fire it means much excitement but final success; if they roast quietly, an easy peaceful path to the successful fulfillment of the wish.

Trick Fortunes.

1. The leader mentions casually that she has just completed a course in palmistry and because she is adept at reading the masculine palm she will be glad to read the palm of one of the men present who looks as though he has an interesting personality. She exclaims over the openness of his palm, marvelling at his head line and reading wonderful things from his fate line. Suddenly she stops and looks disturbed and then says regretfully, "Oh but your heart line! It shows what an awful flirt you are to let me hold your hand right out in public!"

2. Men are told that if they will pass through a certain narrow passageway, one by one, their palms will be read and the names of their future wives will be given to them. They are led in turn past a fortune-telling booth where an old witch carefully scrutinizes their palms and then marks them red with a red crayon. This witch also gives each man a slip of paper on which is written the name of his future wife, "Mrs. ———," filling in the blank with the man's name.

3. Four or five of the symbols used in Fortune Gifts are placed on a table. Guests are brought to the table one at a time, are blindfolded and told to touch a symbol which will be interpreted for him. These symbols may be changed after a moment or so and a pie-tin of molasses is substituted. Guests who touch the molasses are assured that they will unquestionably stick to anything they reach for.

(Note:—For further Fortunes see: a. Truth. b. Biographies. c. Health and Happiness, number two. d. The Fortune Teller. e. Fortune Spin. f. Advertisements. g. Entertainment, numbers two and three. h. Biographies.)

Individual Contests

These contests are used to the best advantage for boys' clubs or girls' clubs, for the rest periods between strenuous games. They may also be used for picnics.

1. Two contestants sit on the floor with their backs to each other, link arms and stand up together, with arms still linked.

2. With heels against the wall and knees straight contestants try to pick up a penny which is lying about a foot

in front of their toes and then straighten themselves back against the wall.

3. With their left sides against the wall, left arm and left foot pressing against the wall and right foot pressed close to the left foot, contestants raise their right arms and right legs quickly and then try to bring the right foot back to its position against the left foot.

4. Two contestants lie on the floor and compete in drinking a glass of water while lying flat on their backs.

5. Each contestant puts his right hand over his right shoulder and his left hand under his left arm and shakes hands with himself.

6. Contestants sit on floor, legs straight out in front of them. Touch toes without bending knees.

7. Contestants lie on floor with arms folded. Rise to a sitting position and stand up without any help from their arms.

8. Two contestants sit on floor facing each other with feet braced and knees straight. They grasp a stick and each one tries to force the other to catapult over him.

9. Two contestants join right hands, brace their right feet against each other and try, by pulling, to make opponent lose his balance.

10. Each contestant places his right hand on his hip and hopping on his right foot bumps his opponent with his shoulder, trying to force him to put down his left foot in order to keep his balance.

11. A wand is grasped by two contestants who are standing. Each one tries to pull his opponent over the line between them. Jerking is not allowed. Contestants may grasp each others' wrists instead of a wand.

Table Games

Jack Straws.

Letters of the alphabet can be bought at any toy store. They may be used for table decorations if desired, being piled up in the centre of the table with a red flag flying from the top. Each guest is given a buttonhook with a long handle and is asked, in turn, to pull out one of the letters without disturbing the flag. Any guest who disturbs the flag loses his turn. The object of the game is to pull out enough letters to form a complete word of at least three letters. The player who is able to form the most words in the time allotted is given the prize. Any player who can form a compound word by taking a complete word from some other player is privileged to do so, but only a complete word can be "borrowed."

Patent Medicine.

1. Each guest is given a pile of twenty numbered cards, turned face down, and announces the name of some patent medicine which he chooses for himself. Players turn up cards in unison and when two players turn up similar numbers each one must call out the patent medicine name of the other player. The one who does this first is permitted to give one of his cards to his opponent, the object of the game being to get rid of one's cards.

2. Names of animals; or assumed names like Montague Fortescue; or difficult phrases like "slippery, slithery seashells," may be used in place of medicines.

3. Lettered cards may be used in place of numbered cards. Similar letters call for players to name some river, or lake, or city, or flower, or bird beginning with that letter.

Clothespin Games.

1. Clothespins are set up like Indian Clubs in a bowling alley. Marbles are used instead of balls.

2. Two clothespins are fitted together to serve as each arch for a croquet game. Marbles are rolled through the arches.

Tiddledewinks.

1. Players take discs of different colours, and at the starting signal snap them down the length of the table and back in a race. If a disc goes off the table it must be started again.

2. The above race may be varied by putting obstacles, like an apple, along each course, and the disc must be snapped over the obstacles.

3. Mock tennis. A line is tied to a chair at either side of the table and about four inches above the table. Discs must be snapped into marked courts, like the courts marked off for tennis.

4. Three concentric circles are marked on the table. Points are made as they are in Beanbag Quoits. (See Small Group Games.)

Eggshell Games.

An eggshell may be used as a football by two competing teams. A chalk line is drawn across the centre of the table to divide the territory. Players blow the eggshell and try to make a goal by blowing it over any one of the three table edges in the enemy's territory. No one is allowed to touch the eggshell or the table.

CHAPTER VI

REFRESHMENT STUNTS

Hidden Refreshments.

The first course is hidden somewhere near the supper room. Couples hunt for it and as soon as the basket of sandwiches, the jar of pickles, and the pot of coffee are found the leader blows a whistle and calls back all the hunters. While guests are eating the first course the dessert course is hidden and that too must be searched for and found.

Follow the Leader.

1. All guests form a single line, with hands joined. Before supper can be served this line must follow the leader along the course which has been laid out through the building, up stairways and down stairways, through the cellar and over boxes and chairs.

2. The group may be divided into two teams which start from opposite ends of the building, follow a prescribed course of obstacles and race to see which team can first reach the supper room. The losing team serves the winners.

Meal Tickets.

1. Guests are told that meal tickets have been hidden and that no one will be served any supper until everyone

has found a ticket. A great deal of altruism is shown in the help offered slow hunters by hungry friends.

2. Meal tickets are of three different colours, one colour for each course.

Domestic Service.

Guests are divided into small groups, each group being given some task to perform in getting supper. These task vary with the kind of supper planned, but the following are typical: To decorate the tables; to find the hidden silverware; to make the coffee; to roast the wieners; to butter the buns; or to act as the clean-up squad after supper.

Basket Supper.

Each girl brings a box of refreshments done up in a decorative fashion and with her name inside. These boxes are auctioned off and partners eat their supper together.

Requirements.

1. Guests form a line of couples to march past the serving tables. No one is served unless he is singing heartily. Partners must not sing the same song.

2. Each guest must name a fictitious bad habit which he promises to give up.

3. Men are given old-fashioned hats which they must wear during the supper hour.

4. Before entering the supper room guests are forbidden to sneeze while eating because of the bad luck it brings. In the meantime the committee blows snuff around the room in which the supper is to be served.

Covered Dish.

Refreshments are served in cafeteria style, but each dish of food has been covered with a large piece of paper on which is marked a number. Guests are given their plates and silverware and couples are brought to the table in turn and are told to choose a number from the numbers marked on the various dishes. The first couple may choose number 4 and they are given two pieces of pie. This is to be their first course. The next couple may choose number 2 and are given four sandwiches. After each couple has chosen a first course and they are all looking mournfully at the salted peanuts or cookies or pie they have drawn for the first course the committee announces that they have had a change of heart and the line of couples is once more invited to come up to the table where the covers have been taken off the food and all guests are privileged to help themselves to a complete supper.

Place Cards (For small groups).

1. The committee has obtained a snapshot of each one of the guests, has cut off the head and has pasted it in the place of the head of some figure cut from an advertisement. No names are written on these pictures and guests find their places through their photographs.

2. If the committee is adept at writing short verses one may be written for each guest. These verses should be based on some well-known characteristic of each guest. No names are written on the place cards.

Interrupted Dining.

1. Soft, sweet music is heard during the supper hour, but a sudden crash on the piano at irregular intervals is a

signal for all guests to stand up and march around the table to the right.

2. All men move one place to the right between courses.

Table Tricks.

Novelty stores furnish any number of table tricks, such as the box of lively candy. The box contains only a few pieces of rubber candy, but the cover releases a spring which flips this candy into the face of the surprised person who opens the box. The rubber bulb is also very successful. It is hidden under the plate of an unsuspecting guest and is operated by the leader who, by pressing a connecting bulb, can make the plate jump and leap about.

Table Relay.

Guests are divided into two teams. At the starting signal the first one on each side of the table passes a book or almost any object down his line. All guests have their hands behind them and the object must be passed back of their chairs. Two other objects are passed in this way and the team which wins two out of three events gets another portion of ice-cream.

Mind Reading.

Just after a tempting dessert has been placed before each guest the leader offers to read the mind of one of the guests. This guest stands and drinks out of his own glass of water while the leader drinks out of hers. These two glasses are then filled to the brim; the guest is asked to make a wish and the leader promises him that if he will follow instructions she can tell him what he is wishing,

no matter how personal his wish is. He is asked to place his hands on the table and the two glasses of water are placed on his hands. He looks into one of these glasses while the leader looks into the other and when he has made his wish he says, "I have made my wish. Now tell me what I am wishing." At this point the leader takes away the dessert which had been placed before this guest and invites all the other guests to eat their dessert, while the unfortunate guest stands by and watches them, perfectly helpless because of the two glasses of water on his hands. After a moment or so the leader asks the guests if there is any question in their minds as to what this guest is wishing! His dessert is returned to him as a reward for good sportsmanship.

BANQUET AND DINNER TABLE ENTERTAINMENT

For Each Table

1. Morale—Table etiquette.
2. Limited Conversation, without changing partners.
3. Social Memories.
4. Temperamental Orchestra Leader.
5. Truth.
6. Mimic.
7. Cuties.
8. Coöperative Fiction.
9. Hear, Hear.
10. Hot and Cold Music—number 2.
11. Tee Hee.
12. Intelligence Tests, numbers 3 and 4.
13. Funny Face.
14. Double Meanings.
15. Garbled Answers.
16. Paragraph Fiction.
17. My Disposition.
18. Watchful Spelling.
19. Fortune Spin.
20. What Kingdom?
21. Literary Hour.
22. Is It This One?
23. Magic, number 1.
24. Pass the Card.
25. Modern Proverbs.
26. Important Questions.
27. After ———.
28. Imitation.

Contests for Each Table

Two sides of a table may compete with each other in the following events:

1. Matchbox Race.
2. Table Relay.
3. Headwork.
4. Modern English.
5. Backward Spelling.
6. Painful Passing.
7. Clap Out.
8. Sign Spelling.

For all the Tables

All tables may join in the following games:

1. Modern Stagecoach. Each table is assigned one part. Guests do not rise.
2. Temperamental Orchestra Leader.
3. Social Singing.

Entertainment on the Platform, Between Courses or After Dinner

1. Roped and Tied.
2. Mechanical Dolls.
3. Intelligence Tests, numbers 1 and 2.
4. Vision.
5. Table Knocking.
6. This and That.
7. Modern Shakespeare.
8. The Biters.
9. Paralysis.
10. Long Distance.
11. Orchestra.
12. First Names.
13. The Fortune Teller.
14. Warfare.
15. Rabbit.
16. Magic Arithmetic.
17. Mental Telepathy, number 5.
18. Entertainment.
19. Encores.
20. Fashion Show.
21. Baby Pictures.
22. Mind Reading.

CHAPTER VII

PICNICS

A Cornroast.

Two or three members of the committee should plan to go out to the picnic site some seven or eight hours before the time set for the picnic. A wide, shallow hole, about eighteen inches deep, is well lined with stones which are at least six inches in diameter. A roaring fire is kept up in this pit for three or four hours in order to heat the stones thoroughly. The fire is then raked out, a thick layer of wet lawn clippings is placed on the hot stones and the corn is placed on the grass. A ham is covered with cheesecloth, a half-inch layer of clay, another cheesecloth covering, another coat of clay, and a final cheesecloth covering, and this is put in with the corn. Wet gunny sacks are used to cover the corn and ham, another thick layer of grass is put on, and all of this is covered with a five inch layer of dirt in which potatoes are buried. A slow fire is built on top and is kept up for as long a time as is possible, not less than three hours and preferably four or five hours. The results are well worth all this labor.

Mystery Picnics.

1. Guests are told to assemble at a central meeting-place, prepared for a picnic, but beyond that they know nothing of the plans. At the appointed meeting-place there is no

sign of a committee member or a leader. Sooner or later someone finds a note tacked to a door saying, "Take a Tabor Street car out to the viaduct!" At the viaduct they find a note pinned to a telephone pole requesting them to "pool their resources." They interpret this to mean that they are to go to the nearby Pool. Here they find further directions sticking out from under a large, flat stone. After another half hour of finding their way, helped constantly by obvious clues, they find the committee awaiting their arrival in a picnic grove.

2. Automobiles are provided for transportation, and when the first machine is full the driver is told to find his first marker near the post-office. A red arrow marker, made of paper, is seen sticking up on the lawn of one of the guests who lives across from the post-office, and this marker directs them to the street-car "Y," where they will find another arrow marker. This continues all the way out to the picnic site, and as the machines at the meeting-place are filled in turn the drivers are sent out with instructions to look for the red arrows. Three or four minute intervals between machines will make it impossible for one group to take the indolent course of "tagging" another group.

Treasure Hunt.

I. Guests are to hunt in couples for a real prize which has been hidden somewhere in the woods, preferably in some difficult place like a crack in the dam over the creek. But lesser prizes of no real value have also been hidden in more open places, and the leader announces that the first thing to be looked for is a bag of peanuts, and that the hunt cannot continue until the peanuts have been found.

No clue is given as to the whereabouts of this bag of peanuts but it is hidden in some place very close to the picnic site. The shout, "Found!" is the signal for all couples to return to the starting point. The next thing to be found is a package of gum; then, two red pencils; and finally, two handkerchiefs. All of these things have been hidden farther and farther afield so the hunt grows more extensive in its scope. After the handkerchiefs have been found the leader announces that the next and last thing to be found is the real prize. In order to make sure that no couple finds a prize out of its turn members of the committee do not hide the different prizes in turn until the hunters are returning to the starting point at the cry of "Found!"

2. Guests hunt in two squads with different clues for each squad. The courses for each squad have been made as difficult as possible. One group is obliged to walk a narrow plank over a creek; the other group is forced to look at the base of every tree in a dense woods for their next clue; or to overturn the stones bordering on a creek to find their directions; to search in the midst of thick shrubbery for a clue; or to climb a certain tree to find a clue pinned to a leaf.

Picnic Volley Ball (All players in two teams).

A line is stretched between two trees, about eight feet from the ground. Each team is given three or four volleyballs or basketballs and players throw the balls over the line trying to make them touch the ground in the enemy's territory. A referee keeps a record of every time a ball touches the ground on either side of the line and the team which scores the greatest number of "ground balls" in enemy territory wins the game.

Circle Tag (All players in a circle).

There should be plenty of space between players. Following the directions called out by the leader players walk slowly, then walk rapidly, then trot, and finally they run as fast as they can and try to tag the back of the runner in front of them. As soon as a player is tagged he drops out of the circle and the prize goes to the runner who stays in to the last.

Exchange Tag (All players in a circle).

1. The circle should be very large, with a great deal of space between players who count off by threes or fours. After everyone has a number all players change their places so that no two players of the same number are standing next to each other. "It" calls out, "All the number ones change places!" and tries to tag one of them while they are changing places. The one who is tagged becomes the next It. "Fruit basket!" is the signal for all players to change places at the same time.

2. "It" may tag players who are changing places by hitting them with a beanbag.

3. Instead of standing in a circle all numbered players stand with their backs against trees, and change from one tree to another at the leader's call.

Tail Tag (All players in columns of five).

The leader of each column faces his group and at the starting signal he tries to touch the last player on his column. All members of a column have their hands on the shoulders of the one in front of them, the leader having his arms stretched out wide and stiff. They try to protect their last man by moving around so quickly that

It cannot reach him. The leader too, with his outstretched arms, tries to prevent It from getting around to the last player, but the leader cannot bend his arms or move them forward. When the last player is tagged he becomes the new It while the former It goes to the head of the column.

Dead Ball (All players in two teams).

1. Team A goes inside a large circle made by team B, members of which have been supplied with four or five large rubber balls with which they try to hit the members of team A below the knees. If a ball is caught it does not count as a hit. Anyone who is hit drops out and goes to the outside of the circle. The leader keeps a record of the time it takes team B to hit all members of team A. Then team B goes inside the circle made by team A and again a record is kept as to time. Beanbags may be used in place of balls.

2. The two teams face each other across a line. Each team is given three or four soft balls. Both teams throw the balls at the same time. Anyone who is hit drops out.

3. There are no teams for this version of Dead Ball. All players work independently. The game is played within definite boundary limits. "Dead" players go outside the boundaries.

Snatch (All players in two lines which face each other).

The leader places a red bandanna on a peg, halfway between the two lines. Players in each line are numbered and are told to change their positions so that they do not stand in the correct order of their succession. The leader then calls out, "Sevens out!" and the two rival sevens

run out from their lines, each one trying to snatch the bandanna and get back home with it without being tagged by his rival. A player who is tagged with the handkerchief in his hand loses the point to his opponent, while a player who gets home successfully with the handkerchief wins one point for his team.

Touch and Run (Players in two lines which face each other).

1. The first player from team A goes to team B, walks along in front of them and suddenly slaps one of their outstretched hands and runs for home. The one whose hand was slapped gives chase and if he can tag him before he reaches home the slapper must go over to the enemy. Then the first player from team B slaps the hand of someone in team A, and this continues until every member of the original teams has slapped a hand. The team which wins the most new members wins the game.

2. The two teams are about thirty feet apart. Team A stands on its goal line and team B walks backwards, very slowly, toward team A. When they are about four or five steps from the enemy line the leader calls out, "Run!" and team B runs for its goal line with team A in pursuit. Anyone who is tagged must go over to the enemy.

3. Each team is assigned an action signal. The leader holds a boy's cap which she will throw up into the air. If it lands on the ground bottom side up team A goes into action, but if it lands upright then team B performs. The leader then proceeds to throw the cap into the air and if it lands with the inside of the cap showing team A runs for its goal line pursued by team B.

4. Team A is given a moment to decide upon the name of an animal, after which they advance toward team B, standing about ten feet away from them. Team B begins to guess the name of the animal and when one of them suddenly shouts out the correct name team A turns and runs for its base line. Any members who are tagged must go over to team B.

5. Each team in turn pantomimes a trade which the other team is to guess.

The Out-of-Door Wreck.

See "The Wreck" under Small Group Games. Players stand with their backs against trees instead of sitting in chairs.

Out-of-Door Takeaway (All players in couples).

The leader tosses a basketball into the midst of the players and the one who catches it tosses it to his partner. No one can run with the ball but these two partners try to get away from the other players so that they can keep tossing the ball to each other. Other players try to intercept the ball, the only object of the game being for a player to catch the ball and to try to keep it for himself and his partner.

Out-of-Door Slap Jack (Players in a circle).

Two players are on the outside of the circle, each one provided with a basketball. They run in opposite directions and when they meet they exchange balls and race for the starting point. The one who wins throws his ball to some other player and takes his place in the circle.

Modern Pom Pom Pull Away.

1. The rules for this game are the same as those used for the well-known Pom Pom Pull Away except that players are to hop on one foot from one goal line to the other. "It" too, hops on one foot when trying to tag them. Or players may be required to skip; or walk on heels; on tip-toe; or to jump with feet together.

2. There are two Its, who must have hands joined. As soon as other players are tagged they join the line of Its. Only the end Its can tag a player.

3. Four or five beanbags have been placed in the centre. "It" tags a player by hitting him with a beanbag. When there are more Its in the centre than there are beanbags the Its take turns at using them, running to pick them up after they have been thrown at runners.

4. A five foot safety area is marked off in the middle of the space between goal lines. Any player who jumps into this safety area while being chased by It is safe for the time being.

Safety.

1. A ten foot square is marked off on the ground with a pointed stick. Players try to get into this square for safety but if they are tagged by It, who stands just outside, they become Its and must help him to keep the other players from getting in. When all the players are either inside the safety square or have become Its the leader calls, "All out!" and the players must run to the goal line with the Its in pursuit. At the call "All in!" players must leave the goal lines and again try to enter the square. They are not permitted to return to the goal line after they have left it.

2. Instead of being a safety square this marked-off area is a dare base and anyone who dares to run across it can be tagged by It. Players cannot be tagged outside of the dare base.

Baseball.

1. Men and women make up each team. The pitcher and catcher of each team are men. Men players are permitted to use only one hand. Each woman batter is given six strikes.

2. There is no pitcher for this version of Indoor Baseball, and a football is used instead of a baseball. The ball is laid on the home plate and is kicked by the batter.

3. This is like number 2 except that a heavy stick or a piece of rubber hose is used instead of a ball, and is laid between two bricks at the home plate.

4. A volleyball is used instead of a baseball. See number 2. The ball is batted with the hand and a runner can be put out by being hit with the ball.

5. Only five players are necessary for this version of Baseball, a pitcher, catcher, baseman, and two batters. The rotation of players is as follows:—The batter who is put out becomes baseman, then pitcher, catcher and finally a batter again.

6. Nine players, pitcher, catcher, three basemen and four batters. (Any extra players may become fielders.) Rotation:—The batter who is put out goes to third base, then to second base, first base, pitcher, catcher and finally he becomes a batter again.

7. There is only one base and it is behind the pitcher who is equidistant between the home plate and the single base. Any number of runners may be on the base at the

same time. A runner can be put out by being hit with the ball. Any ball which lands in front of the catcher is a good ball.

8. Team A stands behind a goal line and team B is scattered out in the field. The first player in team A knocks a volleyball out into the field, using his fist, and runs to the base which is placed near the enemy territory. If the ball is caught he is out. Fielders may put out a base-runner by hitting him with the ball but they cannot run with the ball and are required to pass the ball to other fielders who are in a better position to hit the runner. After three outs the two teams change places.

Hide and Run.

The captain of team A takes his team off to hide, and after five minutes team B goes out to look for them. If team A can get home without being discovered they will again be given the opportunity to hide. If team A is discovered they all rush for home, pursued by team B. Anyone who is tagged goes over to team B. All members of a team must stay together, whether they are hiding or searching.

Menagerie.

1. There are two goal lines about seventy-five feet apart. "It" stands in the centre of the open space between these two goal lines. All players are on one of the goal lines and each one chooses the name of some animal which is found in a zoo. "It" calls out, "All the bears run!" and the bears run to the other goal line. Any of them who are tagged must help It catch the others. This continues, from one goal line to the other, until all players

are caught. Names of birds, or farmyard animals or flowers may be used.

2. Instead of having It call the names of the different animals all players run across the open space imitating the call of a barnyard animal and as they run It tries to guess their animal names. If he shouts out the correct name at a player and tags him that player remains in the centre to help It.

Tug of War.

1. The leaders of the two different teams take each other's hands and all other players place their arms around the waist of the player in front of them.

2. Left hands only are placed around waists. Right hands must be placed on hips.

3. A rope is placed on the ground and players run up to it, beginning to pull as soon as they can pick up the rope, without waiting for a starting signal.

4. Players grasp a rope while facing away from the centre and start to pull, backwards, at the starting signal.

Out-of-Door Refreshments.

Guests are divided into squads. Each squad is responsible for some task like getting the drinking water, making coffee, setting the table, getting wood for the evening campfire, for waiting on table, or serving on the clean-up squad. For other out-of-door refreshment stunts see the

(Note:—For further Picnic Games see *Mixers:* The Chorus, Gossip, Greetings, Hello, Bag Pop, Fateful Spots; see *Small Group Games:* The Chase, Modern Blind Man's Buff, Small Group Musical Chairs, Individual Contests; see *Musical Games:* All of the Moderately Active Games [using a drum or kazoos for music]; see *In-Between Games:* Weather Reports, Obey, Omit.)

Chapter on Refreshments: Hidden Refreshments, Follow the Leader, Meal Tickets and Covered Dish.

Picnic Races

Square Race.

1. Two teams stand at diagonally opposite corners of a square which is about twelve feet across. The first player of each team runs around the square and touches off the next player of his team.

2. Members of each team form a column with hands on shoulders. The entire team runs at the same time. For the second event the teams must walk; then skip; and for the last event they hop on one foot.

Basketball Races (All players in single columns).

1. The first player of each team is given a basketball and at the signal runs up to the basket. As soon as he succeeds in making a basket he runs back to give the ball to the next player.

2. Players must throw the basketball over a line and catch it before it touches the ground.

3. Players pass the ball back over their heads. When the ball reaches the last player he runs to the front of the line and all other players move back one place. This continues until the original leader is back in his place.

Handicapped Throwing Contests (Four contestants to a team).

Targets are set up at a short distance from each team. Soft balls are used. Handicaps are as follows:

1. Hands are tied together.

2. Contestants are blindfolded.
3. Contestants turn their backs to the targets.
4. Contestants use left hands only.
5. Girls use right hands, men use left.

Tire Roll (Four contestants to each team).

Girls roll automobile tires to the goal and back.

(Note:—For further Picnic Races see all of the Indoor Races with the exception of the following: 1. Schoolroom. 2. Roller-skate. 3. Picture Race. 4. Mental Race. 5. Blowing Race. 6. Air Races. 7. Chalk Line Races.

Tag Games

1. "It" hides and when he is found the alarm is given and It dashes out and tries to tag someone.
2. "It" must carry something awkward like a broom-stick. This is passed on to each new It.
3. "It" carries a beanbag on his head. If it falls off he cannot tag anyone until the beanbag is back on his head. Or, It may tag a player by hitting him with a bean-bag.
4. "It" clasps his hands behind him and tags with his shoulder. Or, It clasps his hands together in front and tags with clasped hands. Or, It clasps his hands at the back of his neck and tags players with his elbow. Or, It puts his right hand on the place he was tagged and tags with his left hand.
5. Players have their hands behind them and It slaps one of these outstretched hands. Or, It may tag feet only.
6. As soon as It tags a player that player takes It's hand and they work as a team. All other players who are tagged must join the line of Its. This continues until all

players have been caught. Hands must be kept clasped and only the player on either end of the team of Its can tag a runner.

7. Players are divided into two groups. The members of the It group divide into groups of three. Each It team, made up of three players, tries to encircle the players of the other group, members of which run alone. As soon as one of these runners is encircled he joins the It team which tagged him.

8. Players are paired off in couples with the exception of two players, one of whom is It and the other the player to be chased. At the signal It starts to chase this player who, in order to keep from being caught, snatches at the arm of another player whose partner is then forced to run, chased by It, until he can link arms with some player. If all couples will avoid the pursued runner it will add to the excitement of the game.

9. Players toss a ball to each other and It tries to tag a player who is holding the ball.

10. While It is chasing a player some other player runs between them, and It must then turn and chase this intruder.

11. With the exception of It and the person he is chasing all players divide into lines of three. The one in front folds his arms while the two who are standing in line behind him put their hands on his or each other's shoulders. These "horses" try to avoid the player being chased by It, for this player tries to hook on to the shoulders of the "tail" horse in order to become safe. If he succeeds the head of the horse must run away, pursued by It.

12. While they are off the home line all players may be required to use one of the following steps:

a. Walk.
b. Walk backwards.
c. Skip.
d. Tiptoe.
e. Hop on one foot.
f. Fly.
g. Walk with hands on knees.
h. Walk on heels.

"It" too is required to use the prescribed step.

Safety Tag Games

Players may become safe if they do one of the following things, the leader deciding on which safety device may be used:

1. Touch the ground without bending the knees.
2. Sit upright on the floor, with arms folded.
3. Touch, stand, or sit on wood.
4. Squat on knees with hands on hips and backs straight.
5. Stand back to back with another player.
6. Touch nose and toe.
7. Kneel on one knee with arms outstretched.
8. Hang on something with feet off the ground.
9. Stand on one foot.
10. Touch the forehead to the ground.
11. Sing heartily.
12. Grasp the ankle of another player. Or the heel.
13. Stand on all fours.
14. Stand in the shadow of another player.

Races for Men and Boys

Pole Race (Contestants in single columns).

1. The leader of each line is provided with a long pole and at the signal each leader rides his pole around his goal

and rides back to give the pole to the next rider of his team.

2. All members of a team get astride their pole and ride to the goal and back. Every rider then moves back one place, the man in the rear going to the front. This continues until the original leader is back in his place.

Subway Races (Contestants in single columns).

1. At the starting signal all players except the last man in each team stretch their hands above their heads and spread their feet apart, thus making a series of arches through which the last man must crawl. When the last player reaches the front of the line he calls out, "Next!" and the new last man crawls through to the front.

2. A basketball is passed back between the feet of the players. It can be rolled or batted, and if it rolls outside it must be brought back into the place where it rolled out.

Obstacle Races (Contestants in single columns).

The course for each team has been obstructed with obstacles which must be overcome. The committee in charge may make this race as simple or as elaborate as they choose. The race may consist of only a few obstacles laid along a course, or it may cover a large area. In case of the latter contestants of each team are despatched from the starting line with only one minute intervals between runners. Obstacles may include the following events, any one of which can make a race in itself:

1. Jump a creek or a ditch.
2. Turn a somersault at a given point.
3. Go through a barrel or an automobile tire.
4. Climb a designated tree or a rope.

5. Take off one shoe and put it on at a certain point.
6. Run over a teeter totter.
7. Crawl over a pile of chairs, or a fence.
8. Walk over a narrow plank which is balanced on two rocks.
9. Crawl under a net which is stretched close to the ground.
10. Crawl between the rungs of a ladder or a rail fence.
11. Walk over ploughed ground.
12. Find a path through thick shrubs.

Sack Races (Four contestants to each team).

1. Contestants race with their feet in a gunny sack. Short course.
2. With feet in a sack and paper bags over their heads.
3. Holding up sack with one hand and holding a piece of ice in the other.
4. Over a low teeter totter with feet in a sack.
5. Roll in a sack.
6. Two couples to a team. The inside feet of partners are in the same sack.

Eating Races (For two players, representing opposite factions).

1. An apple, or a ripe tomato, or a saucer of mashed potato, or cracker crumbs in a saucer, or a thick blue sauce made of blueberries, or spaghetti in long strips—one of these is placed on newspapers on either side of a chair or a bench. Contestants kneel with hands behind them and eat without using their hands.

2. Blindfolded contestants lie flat on the ground with faces close to each other and feed each other ice-cream.

Or they may feed each other baked beans, their utensils being chopsticks.

Dustpan Race (Two couples to each team).

1. Each couple is made up of a big man and a little man. The smaller one sits on a dustpan with his feet under him. The bigger man pulls the dustpan by the handle.
2. The small player may ride on the back of the large player.

Wheelbarrow (Two couples to each team).

1. A wheelbarrow is made by a player who walks on his hands while his feet are held up by a driver.
2. Each wheelbarrow may have two blindfolded drivers.
3. A real wheelbarrow may be used, with two drivers and a passenger in the barrow.

Rummage Race (Contestants in two teams).

Contestants of each team put their hats, coats, shoes and ties in a pile on their goal line. They line up at the starting point and then in turn run up to the pile, put on their own belongings, and rush back to touch off the next runner.

Leapfrog (Contestants in columns).

1. The first one of each line goes down on his hands and knees and the others, in turn, leap over him and immediately go down on all fours. The team which first reaches the goal line in this manner wins the race.
2. All players turn their backs to the goal. Rules are those of the race above except that all leapfrogging is done backwards.

3. There is no goal line for this race but the team which can leapfrog over the greatest distance within a time limit of two minutes wins the race. Leapfrogging follows the rules of number 1.

4. Circle Leapfrog. a. Each team makes a circle. The captain is the first one to stoop and the others in turn leap over him and then stoop. The first circle to complete this wins the race.

b. Each captain leaps over the entire circle of stoopers before touching off the next stooper.

Limited Locomotion (Contestants in single columns).

Any one of the following events may be used for a relay race:—

1. Contestants race with a basketball between their knees.
2. With sawed-off broomsticks under their bent knees.
3. Assuming a squat position, with knees bent and hands on hips.
4. Lying across a barrel and pushing with the feet.
5. With hands on ankles.
6. Clasping the left ankle in the right hand.

Campfire Games

The following games and stunts and tricks may be used to very good effect while guests are sitting around a campfire:

1. Social Singing.
2. Intelligence Tests.
3. Mimic.
16. Roped and Tied.
17. Modern Stagecoach. (Players do not rise.)

4. Cuties.
5. Tee Hee.
6. Funny Face.
7. My Disposition.
8. Important Questions.
9. Modern Proverbs.
10. Modern English.
11. Headwork.
12. Double Meanings.
13. Hot and Cold Music.
14. Garbled Answers.
15. Truth.
18. Temperamental Orchestra Leader.
19. Pass the Card.
20. Clap Out.
21. Headwork.
22. Watchful Spelling.
23. What Kingdom?
24. Literary Hour.
25. Hear Hear.
26. Coöperative Fiction.
27. Social Memories.
28. Name Spelldown.

All of the Tricks in Chapter III with the exception of The Blindfolded Race and Egg Balance may be used very successfully.